



Remembering the '70s with the Hans Stamer Band *Troy Ryde*  
 Lionel and Ron Rault, Gaye Delorme, Gary Koli  
 By Peter North • 23

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with **WIRED**  
ELISE CAMPBELL

**T**hursday DE LA SOUL postponed  
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Mike Plume Band  
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**F**riday ROBERT WALSH LIVE!  
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Y at Skyreach Centre

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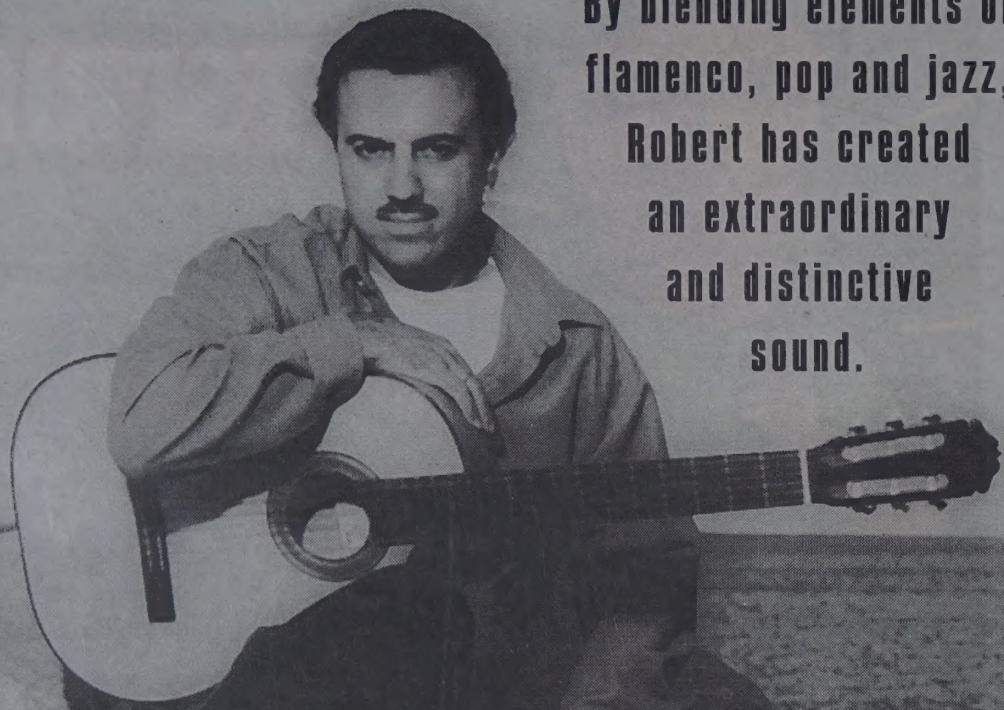
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by Lesley Primeau  
8 • News: MAI Conference  
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9 • Books: *Slumming It at the Rodeo*  
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X TO STEAL THIS PROMOTIONAL IDEA, PLEASE CUT ALONG DOTTED LINE

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## Vue finder



## Hovel Reunion • 23

From 1973 to 1977, some of the best local, Canadian and international musicians played at the Hovel, from Lionel Rault to Leon Redbone. Twenty-five (okay, and a half) years after its opening, many who are old enough to fondly remember this former Edmonton institution will be celebrating its history at a special reunion weekend, featuring some of the Hovel's best-known local acts. One of those old fogeys is *Vue* writer Peter North, who talks to organizer Andy Laskiwsky about those days of yore.

Cover Design by Matt Bromley

## Music • 21

Canadian artist Bif Naked is a unique figure in every sense of the word—physically, mentally and spiritually. Having overcome tremendous challenges in her 27 years, Bif has emerged that much stronger—and through her music, she's made an impact on fans all across the world. *Vue Weekly* associate editor David DiCenzo spoke with Bif about her two puppies, what she's learned in her life and why foreign fans often associate her with Shania Twain—seriously!



## Music • 28

British songwriter Jez Lowe and his band the Bad Pennies have enjoyed a critically acclaimed folk career that's spanned over two decades. Unfortunately, Lowe's fellow townspeople from the English mining community of Easington weren't so lucky. When the mine closed in the early '80s, a small village lost its identity—that's when Lowe began to write his songs. The artist is currently touring North America on his own, trying to remember to keep his van on the *right* side of the road.



## Film • 35

Indian filmmaker Shekhar Kapur's latest film, *Elizabeth*, tells the personal story of an exceptional young woman destined to be the Queen of England. While the film may have a few historical discrepancies, it's a satisfying work overall that brings some extremely interesting and important people to life. Take note: brushing up on your British history prior to seeing *Elizabeth* may be worth the effort.



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27 FRIDAY

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28 SATURDAY

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and Edmonton Inuit—oops, Eskimos. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail or (zounds!) hand delivery. We at Vue would like to offer Terry Milewski a job—it takes a lot for us to suspend anyone.

# A Skull-ful repair job

By JARON SUMMERS

My mother, who will soon be 96, lives in her own home and each fall I help her winterize her place.

Recently, her furnace humidifier was on the blink. Without it, the winter air would become so dry that Mother said she would get nose bleeds.

Picture a squirrel running around a circular treadmill, now take away the squirrel—that's basically your humidifier. It's usually attached to a forced-air furnace.

Around the circumference of the humidifier is a sponge. As the cylinder revolves, the sponge soaks up water and as hot air blows through it, moisture is distributed throughout your home. It looked to me as though the calcium in the water had "frozen" the wheel of Mother's humidifier.

She told me that a man from Sears had called and after a free inspection assured her that he could solve her problems.

The man, Dick Skull, told her that her humidifier was shot and that the furnace itself would have to be replaced. Skull claimed he could accomplish this feat for a paltry \$1100. Skull told Mother there was no need to have Sears involved in the transaction and gave her his home phone number.

To my horror, I discovered that the wires to the humidifier had been moved and one seemed to have been broken.

I called Skull at home and asked him what was going on. He said that, at the very least, we would need a new humidifier—which he offered

to put in himself for \$400. He told me that if we did not put one in, the entire furnace would, well, self-destruct. Imagine that.

I called Sears's authorized Indoor Clean Air Service and talked to supervisor Archie McIsaac. He apologized and said he would immediately send out someone to take care of the problem.

I got the impression that McIsaac did not like his people working from their homes and cutting Sears out of the loop.

John Kornicki showed up. He reattached several broken wires and got the humidifier running better than ever. He even put in a new transformer and changed the filter. He charged nothing. He said the furnace was fine.

In my opinion, Kornicki is the best furnace man in the world and Sears should give him a raise and a gold medal. He validated Mother's trust in Sears and made me a believer. Kornicki also gave us a wonderful tip for cold winter days: to reduce heating bills by up to 25 per cent, leave your furnace fan running.

As for Skull, I won't be calling him again. I have left instructions with our dog to bite him if he returns.

I called Mother a few days ago and asked her if the house was warmer. Oh, yes, she said. "The warmest it's been in five years."

"You mean the humidifier has been broken that long?" I asked.

"Longer. The mice chewed up all the wires years ago," she said. "I was just waiting for an unscrupulous repairman to visit me."

To my horror, I discovered that the wires to the humidifier had been moved and one seemed to have been broken.

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By RICHARD BURNETT

## Viva Lorca!

**A**n assassin pumped two bullets into the buttocks of Federico García Lorca's corpse out of homophobic contempt. The celebrated poet and playwright had been captured by Franco's men during the Spanish Civil War when the fascist Falangists stormed Lorca's hometown of Granada in August 1936.

As Spain celebrates the centenary of Lorca's birth in 1898, it's Lorca and not Franco who has become that country's national hero. You'd never know from reverent tributes, though, that the Latin world's beloved Lorca was a big ol' fag.

I first discovered Lorca a couple weeks back when I rented *The Disappearance of García Lorca* from my local video store. It's not an especially good movie, but it stars the gorgeous Esai Morales as a journalist tracking down Lorca's killers.

My gaydar went off when I heard a couple of antigay—read anti-Lorca—slurs. So I rewound the sequences; after all, did I *really* hear what I thought I heard? I had. So I looked up Lorca in the Encyclopedia of Gay and Lesbian Literature. He wasn't listed. Lorca may be an icon but apparently he's no gay icon. So I tracked down Jaime Manrique, the esteemed Columbian-born author who emigrated to New York City back in the '70s.

"That was a horrible movie," says Manrique, whose memoir, *Eminent Maricones Arenas, Lorca, Puig and Me*—an indiscernible exploration of his mentors (authors Reinaldo Arenas and Manuel Puig), sexuality and Hispanic culture—will be published by the University of Wisconsin Press in July.

When the publisher requested permission to use one of Lorca's illustrations, Lorca's sister was so horrified by the book's title and gay emphasis that she also denied Manrique permission to quote from Lorca's letters to his American lover.

Phillip Cummings. "She's in her 80s, and homosexuality is still taboo for that generation of Spaniards," Manrique says. "[Queers are] not part of mainstream culture, certainly not in Spain and its culture of machismo."

Manrique charges that Lorca has been asexualized by the Spanish establishment because his works, banned by Franco following World War II, symbolize their political and cultural struggle against fascism. Now queer Latinos are embracing Lorca as a symbol of their own struggle against homophobia.

While it's true Lorca loathed "maricas" (effeminate gay men), when he finally came out of the closet—and publicly, in grand style—it's clear Lorca was no longer ashamed of his sexuality.

"What you hear about Lorca is speculation," counters Max Ferrá, artistic director of New York's INTAR Hispanic American Arts Center, which presents "100 Years of Lorca," a series of lectures and Lorca's plays, through November 29. "I don't know why there's such an emphasis on the sexual life of Lorca when he was the best Latin playwright of the 20th century."

But Manrique—who, like students throughout Latin America, grew up reading Lorca—points out that Lorca often used female characters to express his feelings about gay life. "He wrote about women because he couldn't write about homosexuals," he says. "Since [Spanish] women were [marginalized] like homosexuals, he could project many of his feelings about machismo in his plays."

While death squads still routinely hunt down Columbian society's "undesirables"—like the 30 male hustlers Manrique reports were killed in Cali last month—there "is a new openness in Columbia."

More so in Spain. On the eve of that country's national elections in 1986, I remember soldiers armed with machine guns standing guard outside government buildings. I also discovered tons of gay porn magazines for sale in the octagonal newstands along Barcelona's famed Las Ramblas.

It's that newfound freedom that's helped spark gay Latino youth to reclaim Lorca. "He was beautiful and he was a visionary," Manrique says. "Lorca stood up for social justice and is one of the great tragic icons of the 20th century."

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# VUE news

Your urban alternative guide to the week's really important events

## health

### B.C. sues smoke companies

VANCOUVER—The British Columbia government is suing three tobacco companies, arguing that the industry has been aware for years that their products were hazardous to the health of consumers. B.C. Health Minister Penny Priddy is currently on a cross-country tour to elicit the support of other provinces.

The lawsuit, filed in the B.C. Supreme Court, names Imperial Tobacco Ltd., Rothmans Benson and Hedges Inc., and RJR-Macdonald Inc. The suit follows four multi-billion-dollar settlements between state governments and tobacco companies in the U.S. (including one last week for \$206 billion).

The tobacco industry, calling the suit a cash grab, immediately struck back with a countersuit, arguing that new provincial tobacco laws are unconstitutional.

## education

### Schools dispute survey

TORONTO—Disgruntled universities that gathered poor marks in the *Maclean's* magazine annual survey on school rankings sniped about the results.

Administrators at the University of Manitoba and McGill University complained the magazine weighs some factors while disregarding others in its survey. The results are inevitably skewed, argue university spokespersons.

The University of Manitoba finished last in one category, while McGill ranked third in another. The highest placed school in the Prairies was the University of Alberta, which placed seventh.

## media

### Milewski suspended

TORONTO—CBC brass suspended one of its star reporters, Terry Milewski, for three days, following the growing uproar over APEC emails.

The suspension came after Milewski wrote a commentary for *The Globe and Mail* about his APEC reporting. Milewski called charges of biased reporting leveled against him by the Prime Minister's Office "Kafkaesque."

The controversy began after emails between Milewski and an APEC protester were leaked to the media. The PMO, among other things, objected to Milewski calling the government "the Forces of Darkness."

### Grass ads cause buzz

MONTREAL—A Montreal-based advertising firm has prepared a campaign for if and when marijuana is legalized. Groupaction/JWT has based its advertising drive around the John Lennon song, "Imagine."

The campaign is meant to recall the '60s, supposedly the height of pot-smoking. The campaign, created at the request of a Quebec broad-



caster, was the subject of a documentary last week.

## urban affairs

### Homeless study too little, too late?

EDMONTON—A study being launched on the problems of the homeless in Edmonton is being criticized for coming on the heels of the bitter winter weather. Both the Liberals and the New Democrats say a joint provincial group looking at homelessness could do more good by acting immediately rather than by deliberating over the issue.

Edmonton's homeless population is estimated to be as high as 3,000. The group studying the problem is supposed to come up with recommendations for methods of counting the homeless and ways to deal with the problem.

### Tannery fire-bombed

EDMONTON—Animal rights activists moved to distance themselves from the fire-bombing of an Edmonton tannery last week. A Molotov cocktail lobbed through a window caused damage estimated at \$10,000 to the Edmonton Fur Tannery.

The door of the building had the letters "PETA" spray-painted in black paint. But People for the Ethical Treatment of Animals (PETA) and Albertans for the Ethical Treatment of Animals both denied any knowledge of the attack.

### Kaos club to close

EDMONTON—Kaos, a 30,000 square-foot nightclub in West Edmonton Mall, is calling it quits this week. The owners have decided to shut down the controversial club, following problems with both crime and the Edmonton police.

Since the club opened in the summer of 1997, it has been the scene of fights and even minor stabbings. Last January, the city police chief went on an open-line show and warned people they might endanger themselves by visiting the club.

In March, the club filed a \$15-million lawsuit against city police, claiming they have conspired to ruin the business. The case was back in court this week.

## environment

### Eco-groups cynical over Special Places

ST. ALBERT—Environmentalists have disparaged a proposal to have Big Lake named a Special Place, following months of controversy over the provincial designation program.

Elke Blodgett, a St. Albert activist, told an Edmonton paper that "Everything remains the same, except it's called a Special Place."

Blodgett and others have good reason to be cynical. In recent months, the provincial government's Special Places program has come under attack for being ineffective. At least two environmental groups opted out of having anything to do with the program.

Most recently, reports have come out that Lakeland, one of the Special Places flagship areas, has been rid of oil and gas drilling and service roads.

Environmentalists want Big Lake protected from a proposed bypass road that would endanger the area's large waterfowl population.

### Fight continues over park growth

JASPER—Environmentalists have vowed to continue to fight to cap growth in the national parks. In particular, they are turning their attention

to Lake Louise, where a two-day planning process is set to begin this week.

One of the concerns environmentalists have is a \$45-million convention centre expansion for the Chateau Lake Louise. Activists are currently fighting the green light for the expansion in federal court.

### Bridge decision expected soon

OTTAWA—A decision that will carry ramifications across Canada on environmental reviews is expected to be handed down soon from the Federal Court of Appeal.

The ruling in question is over permits for two bridges on a logging road near Rocky Mountain House. Environmentalists succeeded in having approvals for the bridges overturned after they successfully argued that the environmental review for Sunpine Forest Products took into account only the bridges and not the total effects of the road and logging operation.

The Alberta government is trying to have the decision reversed in the appeal court.

### Political interference alleged

OTTAWA—A group of scientists charged with determining the status of endangered species in Canada say political interference is preventing them from properly doing their job. The scientists argue that changes to the way in which they do their job will strip them of any authority and undermine their decision-making power.

A move is afoot to replace some of the scientists with government appointees, potentially including some representatives of industry. The scientists are threatening to resign from the Committee on the Status of Endangered Wildlife in Canada should that proposal go ahead.

## VUE POINT

By LESLEY PRIMEAU

### Where are the Liberals?

EXCUSE ME FOR ASKING, but can anyone tell me where the hell the Liberals are? Maybe this question seems redundant to some (Tories, for example), but I think it's extremely valid. You'd have to be blind not to notice the huge void left by the missing Liberal voice; think God the NDs are a noisy group.

But it's not likely the ND will form a government in the near future, though they would be great as the official opposition. Which brings us back to the Liberals—aren't they the official opposition? Aren't they supposed to keep Klein and Co. on their toes? Aren't they supposed to be practicing the "in-your-face" approach? Where the hell are they? And the bigger question—where's Nancy? (I can see a new Christmas toy here—a takeoff on that elusive Waldo character.)

When Grant Mitchell became leader, he had a tough road ahead of him. It was a controversial beginning and there were a bunch of traitors in the camp, but at least he came out swinging. Though his team got jumped on, they got up, dusted themselves off and went at it again—just like a fine-tuned official opposition. But now?

This group of Liberals has had some great opportunities to challenge the provincial government, including the tantalizing tale of Tory influence in the refinancing of West Edmonton Mall. Talk about a made-in-Alberta soap opera—hell, Hollywood couldn't have written a better whodunit. With a cast of thousands, this could be an opportunity of major proportions.

### As the Alberta turns

Imagine if you will—there are the roles of Ralph "My memory's fading fast" Klein, Ken "The mall is too big to lose" Kowalski, Rob "Power behind the scenes" Love, Peter "No, I'm not an elected official" Elzinga and Jim "I think I know, I might have known" Dinning. All we need is a love interest and I think if we look closely, even that lurks in the shadows—but I digress.

Although I'm fascinated with the premier's assertion that his memory just isn't up to snuff regarding the events of years ago, isn't that what spin doctors are for? Is he getting nauseous with all that spinning?

Still, could you imagine the field day Frank Brueckner would be having if he were still in the opposition? Good thing for the Tories that they managed to wear him to the bone. Grant Mitchell would have been all over this like a fly on, er, ointment, but the current crop of Liberals? Have they lulled themselves into thinking the Tories will bury themselves?

If the Liberals don't take this opportunity to at least position themselves, they'll pay dearly at the polls. It's not just the business of the mall—it's what the government is doing to throw people from the scent, like discussing a flat tax or a tax reduction. Or like holding a health summit. What's the difference between a health summit and a royal commission? About \$250,000. But all kidding aside, there is no difference. When federal and provincial governments want us to believe they're doing something, they hold a summit or a royal commission. By the time something is actually said or done, we're bored to death.

So here we are, resting on our laurels, wondering what happened to the Liberal party of Alberta. If you're serious about being seen as a legitimate alternative to the Tories, I think you're going to have to be seen, period.

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.

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with Ashley MacIsaac

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THE FRONT

## MAI may be down for the count ...but for how long?

By ROMEO KASERAM

The Multilateral Agreement on Investment (MAI) is dead, a packed hall at the Myer Horowitz Theatre at the U of A was told repeatedly at the MAI inquiry (part of the *Global Village or Global Pillage?* conference) on November 14. However, there is life after death, and the MAI will be reincarnated in a different form—such is the unavoidable, replicating reality of globalization.

Therein lies the fight for Canadians. Our challenge is to resist and find alternatives.

Audrey Cormack, head of the Alberta Federation of Labour, is confident that can be accomplished. "If we work together, we can take on this challenge and succeed," she told the inquiry.

This battle cry was also noticeable in the presentation by ND MLA Raj Pannu. "We must defend democracy, our right to shape our own destinies," he said. And, he continued, the national debate must continue, as the shape-shifting MAI is still a threat. According to Pannu, citizens need to get involved, be mobilized and challenge these agendas.

And challenge they did, he said in paying tribute to the role Albertans played in helping to derail the agreement. "We organized rallies to resist the MAI," he said, noting that demonstrating support through numbers was a strategy that made the media and the government pay attention.

What also began emerging at this inquiry wasn't a concern about the agreement per se. This was a starting point for further discussion that articulated more pronounced concerns and fears about MAI clones, or similar agreements in sheep's clothing knocking on Canada's door.

A threatening four-letter word: Nike

It was noted by other speakers that the threats of corporate-driven multinationals dominating and dictating all levels of economic, political, cultural and national life are palpable, scary and imminent. These threats are real to invaluable Canadian systems and traditions, among them medicare, water, agriculture, culture and the environment.

Inquiry commissioner Judy Darcy, who also heads the Canadian Union of Public Employees, said Canadians "can't let children inherit a world where multinationals dominate." Constructing an extended metaphor of drowning, Darcy warns that Canadians are "standing on the brink". Additionally, "We should not rest. Once multinationals get a foot in the door, it will drown systems by privatization. If that's what MAI means, we don't want it."

Commissioner Tony Clarke said in his wrap-up that there is now a different world order, one where fundamental changes have dismantled the social welfare state. It has been replaced with a corporate security state. "We are living in a casino economy," he said—a speculative gambler's economy. "We have to rethink how we're living."

Noting that people have been trained as consumers and have forgotten that they have rights to fundamental and basic things, Clarke said there is need for serious political literacy to surmount this amnesia. These rights and freedoms, he continued, must be reclaimed, and what must be emphasized is "the right to define and participate in decisions that affect our lives."

And in what he describes as "Round 2 of the MAI fight," Clarke says the battle against this agreement must now be fought on a global front.

dom of the press, perpetrating a police state just as they did by breaking up the protest (a protest which, ironically, was against the human-rights violations of former Indonesia president Suharto), right?

Wrong. Terry Milewski was wrong, and the CBC did the right thing to suspend him.

Of course, it's still unclear whether the CBC did the right thing for the wrong reasons. They didn't wait until Bazay's report, so until it's out, there's a gag order from CBC top brass.

Chances are, the suspension was because of a commentary Milewski wrote for *The Globe and Mail* calling the PMO's complaint against him "Kafkaesque" and obliquely criticizing the CBC for taking him off the story. If that's the case, then it's just business—anyone who publicly criticizes the people who sign his paycheques can expect discipline. And the CBC has a directive prohibiting employees from pursuing outside media activity without the approval of a supervisor.

In any case, this has nothing to do with the PMO; it's just business as usual. And reading the correspondence between the PMO and the CBC, it's clear that the CBC had no problems with Milewski's reporting. In fact, they went to great lengths to defend him. What Bazay will decide is as yet undetermined, but CBC brass

## medium rare

By DAVID GOBEIL TAYLOR

### The forces of darkness strike again?

It's a conspiracy theorist's wet dream. On the surface, the events seem so clear. CBC-TV reporter Terry Milewski is assigned coverage of the RCMP inquiry into last year's pepper-spraying of APEC summit protesters. Milewski exchanges e-mail with one protester, Craig Jones, who's suing the RCMP for wrongful arrest, in which Milewski calls the government "the forces of darkness." The Prime Minister's Office (PMO) lodges an official complaint with CBC ombudsman David Bazay. Milewski is taken off the story and, eventually, suspended for three days without pay.

A clear-cut case of the government throwing its weight around, interfering with the free-

**Medium Rare**  
continues on page 11

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# Junior hockey's secret shame

By STEVEN SANDOR

Laura Robinson isn't a popular woman. The former Olympic cyclist-turned-journalist found a lot of doors slammed in her face as she attempted to promote her new book. TSN refused to talk with her. *The Sun* canceled an interview.

Robinson's book, *Crossing the Line: Violence and Sexual Assault in Canada's National Sport*, traces the shameful history of assault, rape and violence perpetrated by junior hockey players and coaches. The book attacks the sacred cow that is junior hockey—and taking on the Canadian junior system is a big taboo, one the mainstream sports media won't touch.

Robinson follows the trail of the Swift Current Broncos (where ex-NHLer Sheldon Kennedy was sexually assaulted by coach Graham James) and uncovers a history of alleged gang-rapes and assaults perpetrated by the team's members. But she doesn't focus solely on Swift Current; she gives examples of abuse from across the nation—showing that junior hockey in Canada is out of control.

She tells the story of a Soo Greyhound who allegedly helped a friend gang-rape a woman, then was charged with rape after he transferred to St. Francis Xavier University. She also looks at how a University

## books

### REVUE

*Crossing the Line: Violence and Sexual Assault in Canada's National Sport* • By Laura Robinson • McClelland & Stewart • 246 pp. • \$19.95

of Guelph student was kicked off his team because he refused to take part in a sexually humiliating hazing ritual.

### Haze of our lives

"I think there's a lot of pressure to take part in hazing rituals," says Robinson. "If you don't take part, that's not being a good hockey player. You get to share in the team's dirty little secret—and you get to become part of the dirty little secret."

"The locker room is still basically a closed society," continues Robinson. "If you look at most hockey players' assaults on women, they happen in basements. Locker rooms and basements are both closed spaces, with no windows and usually only one exit. The locker room is not a safe place for our kids."

Robinson says that junior hockey players are treated like prima donnas; they're not expected to educate themselves and they're not mature enough to take responsibility for all the pressure they receive from their coaches and general managers. After all, these are boys, not men. That has led to a feeling among junior coaches that their charges are above the law.

### Popping the Cherry

Robinson says that Don Cherry

has to take his share of the blame. His support of tough-guy hockey has influenced a slew of coaches who prefer brawn over talent, and that's where the cycle of abuse begins.

"There's a definite pattern where the players who are the most abused play the most violent brand of hockey," says Robinson. "And that's what the coaches want."

And she thinks it's time that junior hockey comes clean about its clandestine homosexual culture. She says that demeaning hazing rituals designed to reinforce homophobic mores only create a homoerotic atmosphere.

"The locker room is a privileged place. The teams try to enforce heterosexual stereotypes, but they do so in a homosexual manner. The players say they 'perform' for each other. When a player rejects a girl he doesn't say 'I don't want you anymore,' he says, 'We don't want you anymore.' It's like a cult."

And Robinson doesn't see the cycle of violence improving at all. While junior hockey is expanding, the number of Canadian kids the NHL is drafting is decreasing. That means there will be more undereducated, violent kids on the streets once they turn 20.

"And here's the real problem, these people then become the coaches and general managers for their town's junior teams," says Robinson. "And they take that culture and their values and reinforce them in the kids."

# Taking on cost-cutting cowboys

By THERESA SHEA

In 1989, Gordon Laird spent six weeks in China, just prior to the Tiananmen Square massacre. Caught in the middle of a huge democratic uprising, he realized that the Chinese people, in actively demanding accountability from their government, knew more about true democratic process than he did.

"I was exposed to a democracy in action," says Laird, "and I came back to Canada with a curiosity about democracy—this thing we take for granted."

Curiosity, as well as his western Canadian roots, motivated Laird to write *Slumming It at the Rodeo*, a historical, political, and sometimes comical social analysis that draws from popular culture to critique the '90s "new frontier" model of neo-conservative politics. As the author states in his introduction, "The Canadian West has produced a succession of rogues, utopian dreamers, heroes, red-necks and cultural outlaws, all of them representing, or claiming to represent, a people's revolution."

"Most recently, a new group of populists has emerged, preaching a 'reformed' brand of economic fundamentalism. Laird calls them the 'cost-cutting cowboys': Preston Manning, Ralph Klein, and Mike Harris. However, far from governing with a 'new and improved' fiscal responsibility, as they would have us believe, the cost-cutting cowboys have merely recycled political policies with deep roots in Canada's past."

Laird's ability to juxtapose dry historical information with contem-

porary popular culture makes *Slumming It at the Rodeo* both an educational and an entertaining read. His chapter comparing Garth Brooks and Ralph Klein, for example, playfully yet persuasively links politics to a marketing infrastructure similar to that of the sale of popular entertainers and movie stars. Politics, Laird claims, is just like show biz: nothing is as it appears to be.

## books

### REVUE

*Slumming It at the Rodeo: The Cultural Roots of Canada's Right-Wing Revolution* • By Gordon Laird • Douglas & McIntyre • 207 pp. • \$19.95

### Meet the new boss...

In fact, Manning, Klein and Harris have all adopted a disguise; they gained positions of power by portraying themselves as rebels against the status quo. Ironically, playing the outsider (the lone outlaw on the margins looking towards the centre) can only last so long. By ascending to political power, Laird says with amusement, "They've become the very same people they once promised to deliver and save us from!"

The right-wing revolution was sold to voters with the mandate of providing "true" democracy and government reform. "With their pledge to run government more like a business," Laird writes, "our elected frontiersmen have reorganized government along the lines of multi-nationalists like McDonalds and the Disney corporation: top down decision-making, fast-food ideology and fantasy-laden image engineering."

Within this neo-conservative climate, citizens are treated as consumers, the nation becomes a megamall and Parliament becomes "democracy-land," a Disneyesque theme-park where modern politicians willingly put Canada up for

sale.

While Laird's use of cowboy motifs, his comparison of government to a fast-food franchise, his criticism of a family-values propaganda and his analogy of citizens as consumers has a playful tone, he never loses sight of the harsh social costs that accompany the slash-and-burn neo-conservative agenda. According to the author, the cost-cutting cowboys have relied heavily on private-sector trends and boast about running government like a business; they destroy social programs, glut education funds, and seriously compromise healthcare in order to congratulate themselves on deficit reduction and surpluses in the coffers.

### Civic environmentalism needed

Does our future political landscape look much the same? Yes, Laird cautions, unless Canadians begin to practice a "civic environmentalism." Using an ecological metaphor, he suggests that we should encourage natural bio-diversity in our political life. In his view, Canadians can fight back by "promoting diversity in politics, reclaiming government as a public commons and protecting citizens against corporate greed with a renewed social mandate." This sounds like a good strategy, but Laird, unfortunately, gives no concrete advice on how to achieve such a laudable state.

Still, *Slumming It at the Rodeo* offers intriguing glimpses into the history of Canadian populist politics. Laird's insights are fresh, and his ability to draw compelling links between the political and the more popular aspects of contemporary culture make this book an important one.

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# SPORTS notes

By DAVID DICENZO

### Transactions:

And I thought Dennis Rodman was a complete idiot. Silly me. In perhaps the best NBA roster move of the off-season, the Worm decided to tie the knot (and I'm sure some other things while on their honeymoon) with buxom Boobwatch, I mean Baywatch, star Carmen Electra. Bravo Dennis! Actually, the whole thing isn't official until the minister who performed the ceremony submits the marriage licence—he has 10 days to do so. Dwight Manley, Rodman's agent, is unsure whether the marriage was legal, seeing as Dennis was drunk at the time. Classic! I never thought I'd say this, but the Worm's okay with me. As for Electra, she's certainly run the gamut in terms of the celebs she's bedded—she went from the pocket-sized Prince (I mean—oh, wait, I don't have that symbol on my keyboard) to the triple-XL Rodman. What a tiger!

**Next year:** After a gutsy win in the Western Conference semi-final, the Eskimos bowed out of the CFL season with a whimper last Sunday. The 33-10 thrashing by the Stampeders may have been partially expected, but it doesn't lessen the impact of the blow. You know what the real bitch is? In some insultingly ironic way, Edmonton will be represented at

the Grey Cup this Sunday in Winnipeg. Three words: McManus, Flutie, Lancaster. Ouch!

### Flag on the play, flag on the play:

I was under the impression that the Kansas City Chiefs were in the National Football League—not a Pop Warner participant. Sure, the Chiefs were immensely overmatched against the undefeated and unbelievably scary Denver Broncos on Monday night, but there are no excuses whatsoever for the pitiful display they put on. In the final minutes of the game, Kansas City defensive players Derrick Thomas, Wayne Simmons and Chester McGlockton combined for five personal fouls on one Denver drive! Thomas, a linebacker with Hall of Fame potential, was whistled for three of them: one for hitting quarterback Bubby Brister in the head, and two for grabbing (and wrenching) tight end Shannon Sharpe's face mask. The

Chiefs brass, who show great pride in their storied organization, reacted swiftly. Owner Lamar Hunt called the defensive sequence a disgrace, not only to the organization, but to the Kansas City community as well. He waived Simmons and suspended Thomas for one game. Kudos to an owner who refuses to put up with the mounds of shit that present-day athletes tend to dish out.

**And the winner is:** Congratulations to all participants and winners at the annual Salute to Excellence Awards, held earlier this week at City Hall. The awards were presented to 42 individual Edmonton athletes as well as eight local teams, all of whom had won either Canadian or international championships in their respective sports. All of the athletes, who ranged in age from pre-teens to senior citizens, are as responsible for Edmonton's sports rep as the Oilers and Eskimos. Good job.

**Cy... Poor Trevor:** The Cy Young awards were announced this week, and to no one's surprise, Roger Clemens won his record-setting fifth title in the American League after leading all pitchers in ERA, strikeouts and wins—that's what you call your proverbial no-brainer. The race in the National League, however, was another matter, and some question the selection of Atlanta Braves virtuoso Tom Glavine. San Diego reliever Trevor Hoffman secured the most first-place votes after recording 53 saves in 54 chances, though he didn't receive enough points to overtake Glavine, a previous Cy Young recipient. But why the controversy? Hoffman's accomplishments were brilliant, but for the amount of innings he pitched, how can you compare him to a 20-game winner? That's what the reliever of the year award is for. **Y**

E-mail us at [sportsnotes@vive.ab.ca](mailto:sportsnotes@vive.ab.ca).  
C'mon...bring it!



By STEVEN SANDOR

This week, John Turner has been placed on the disabled list with an as-of-yet-undetermined head injury, so Steve is forced to do the column short-handed. Don't you hate it when sports jargon creeps into every facet of this column?

### Topic: Some random thoughts

I'd like to know what kind of crack the NHL schedule-maker smokes, because it obviously makes him forget about some of the basic principles of geography.

The Oilers went on a four-game trip that took them to Chicago and eastern Canada, then trekked back across the country for a stinkin' one-game home stand against the Red Wings. This weekend, they play back-to-back in Anaheim and Phoenix.

What's the purpose of bringing them home for a couple of days?

The team also spends most of December on the road, too—oh well, the Oil get to make up all those home games in March and April, when it's important to get momentum going into the playoffs.

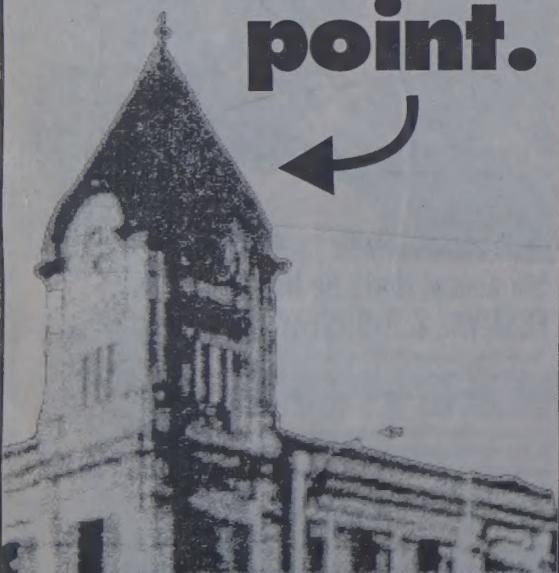
Anyways, in my hockey pool you get five bonus points for predicting the first coach to get fired—and on a gut feeling, I took Carolina's Paul Maurice, who's been at the helm of a team that's constantly underachieved. But I think all bets are on Dirk Graham right now; the Blackhawks coach is watching his team get routed night after night. The Oilers came back and eked out a 3-2 overtime win against the Hawks on the last road trip. The way they're going, the Hawks are currently the worst team in the NHL.

But if the Hawks were the worst team the Oil have faced so far this season, the best team they're going to face is the Phoenix Coyotes Saturday night at America West Arena. Last week, John and I wondered if the Oilers had truly joined the Stars and Wings as part of the West elite. Well, Keith Tkachuk and company want into that club, too, and Phoenix is off to the hottest start in the league. This will be a real litmus test for the Oil—let's hope they don't choke it off like they have against the Avs this

season.

As good as the Oil's start has been, they've been carrying some dead wood this season. Bill Guerin's goal total not only has to make up for the injured Doug Weight, he also has to fill the gap thanks to miserable starts by of Ryan Smyth and Dean McAmmond. McAmmond was the Oil's second-leading scorer last season, but he's reverted back to his form of two seasons ago, where he was booted up to the press box with regularity. Smyth's 39-goal campaign two seasons ago created expectations he can't possibly live up to. Smyth is a hard-nosed banger forward who could help a grinding-style team, but looks lost on the run-and-gun Euro-style Oil. Smyth finished dead last on the Oilers last season in plus-minus (Some people think that it's an overrated stat; I think just the opposite. It should be regarded as highly as point totals) and is nowhere near to getting on the first line. When Andrei Kovalenko was scratched due to a bad back before Saturday's tilt against the Habs, Ron Low inserted McAmmond into his spot, not Smyth. Does that tell you anything? If I were placing a bet on an Oilers deal, the smart money's on Smyth.

# meeting point.



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## Medium Rare

continued from page 8

clearly had no desire to suspend Milewski for his reporting.

The PMO made five complaints to the ombudsman; three had nothing whatsoever to do with Milewski, and the two that did were dismissed outright in a letter to the PMO from CBC executive director of TV news Bob Culbert, head of TV news Sandy McLean and *The National* executive producer Kelly Crichton.

"Can a reporter have a point of view on a story like this? Absolutely,"

they wrote, noting that journalistic ethics demand a reporter enter a story without bias and open to view the facts objectively. Once the facts are weighed, of course, a reporter may have a point of view and articulate it, as long as he reports the facts clearly, completely and in a balanced way.

So there's no reason to discipline Milewski for calling the government "the forces of darkness" in his private e-mail, and the CBC didn't do so. In their letter, they dismiss every single point the PMO made against Milewski.

## THE FRONT

Of course, by this time, Milewski had become a story unto himself, so they were right to take him off the story and reassign it to Ian Hanomansing. Milewski's complaints in the *Globe* notwithstanding.

But Milewski is alleged to have made a clear breach of ethics in that infamous e-mail, one which, if true, certainly warrants discipline.

Milewski is alleged to have given Jones legal advice and to have provided him a synopsis of information he obtained from a confidential document. This is a clear violation of impartiality, and one which the CBC

recognized in its letters to the PMO.

"We cannot condone a reporter offering or seem [sic] to be offering advice on legal strategy to anyone involved in a story," wrote the CBC. "Also, we cannot condone a reporter sharing questions submitted to one party in a story to another party in the story."

It remains to be seen whether this or the *Globe and Mail* commentary is the real reason behind Milewski's suspension (although I strongly suspect the latter); presumably, this will be revealed once Bazay's report is made public.

Many people are abuzz about Milewski, and might agree with him about calling the government "the forces of darkness." But that as it may, the CBC ombudsman is there for a purpose—to serve as a conduit for complaints about its journalists. The PMO has the same right as any Canadian person or group to lodge a complaint; doing so does not constitute totalitarian behaviour, even if it's by the government.

In any case, one thing's clear: the next time Milewski decides to become part of a story, I bet he picks up the phone instead of e-mailing. ☐

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## Quad lifts and nightclubs

Lake Louise offers awesome runs and après-ski entertainment

By HART GOLBECK

Lake Louise is Canada's largest alpine resort, boasting an awesome 4,200 skiable acres. With the recent addition of the 24,000-square-foot Lodge of the Ten Peaks at the base, there are no more overcrowding problems here. The old Whiskeyjack Lodge is still up, so now there are more than 36,000 square feet of base facilities to conveniently help skiers and boarders get their day started.

They've made one huge lift improvement since last year as well: a high-speed quad has replaced the old larch double chair on the back side. This now makes two quads servicing the back mountain faces from the Temple Lodge.

Last spring, Zeke and I visited Lake Louise to take part in the Toshiba Ski Invitational. While there, we checked out the new digs and were impressed to say the least. Our day started with a fabulous inexpensive breakfast buffet in the Lodge of the Ten Peaks, which is the biggest log cabin we've ever seen. Two quick quad rides up and we were at the top of the world. Here you have a real can't-miss photo opportunity with breathtaking scenery all around.

Once at the top, your first tough choice awaits you: ski the front or jump over to the back side. Either way, there are easy or tougher runs to get back to a chair. We chose the latter and jumped over the back and down Paradise Bowl, where bumps as big as Volkswagens rattled us from side to side.

### Cruising heaven

A leisurely cruise on Pika to the larch chair finished our first run. This is where we spent all of the morning because the Larch run—



Lake Louise ► Our own Colin 'Zeke' Cathrea takes to the air

which should be renamed "Cruising Heaven"—was groomed to perfection. We carved high-speed arcs until our thighs were burning and the call from Temple Lodge to replenish lost fluids could not be refused.

After a quick break, we hooked up with Alan Carter from A-Channel. Carter is a serious boarder who loves shredding bumps, and we found just the place for him on Ptarmigan run. Three more runs on the back and we were getting hungry. Someone said back-door burgers were on the grill, and we were off.

### Did somebody say nightclub?

Jumping over to the front we cruised down Wapta and on to Juniper, bringing us to the Beavertails gazebo at the base where a feast for a king was to be had. I believe one of the finer things in life is hanging out with your friends in the sun at a ski resort, munching on a burger and washing it back with a beer.

The rest of the afternoon was spent cruising down runs on the front face and watching some of Canada's past and present ski racers taking part in the ski invitational. Smiles were all around as we headed for our accommodations for the night. There are four excellent establishments at Lake Louise where you can stay. The Chateau Lake Louise is the most prestigious, and that's where we were headed. The Chateau may be expensive in the summer, but in the winter, prices are slashed—and for value, view and class for your dollar, it can't be beat: 515 rooms with a breathtaking view of the lake and glacier as well as a nightclub, health club and shopping. We were headed for the sack early because we knew we had a race the next day, but then someone said, "Nightclub!"

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## Fall Lines

By COLIN CATHREA and HART GOLBECK

The Toshiba Ski Invitational at Lake Louise is also known as the "Breath of Life Challenge." Every year, corporations and a star-studded cast of Canadian ski legends meet on a weekend in April to raise money for cystic fibrosis. Part of the weekend's activities include a media challenge race. We were returning champions and we defended our title admirably, but the trophy was torn away by Edmonton's own A-Channel, whose ski team was anchored by none other than Canada's great downhill skier and event host, Ken Read.

Ski down the mountain with fire—Lake Louise has a torchlight parade every Monday night. Following après-ski appetizers and a gourmet dinner, guides lead skiers down the mountain by torchlight. Call (403) 522-3555 for info.

We had a great chat with Sunridge Ski Area's Harold Weissenborn the other day. The facility is open evenings and weekends and will open full time towards the end of the month. They have a great expanded Terrain Park that will encompass three full hills for skiers and snowboarders.

"It's open to a much wider range of users, so everybody has to learn to get along," says Weissenborn. "I remember being a reckless kid trying to build jumps anywhere we could, getting caught by the Ski Patrol and ceremoniously booted from the hill. Terrain Park stops the kids from doing just that. We now have a controlled environment where landing areas are thought out so safety is paramount."

Sounds like it's going to be a blast. By the way, they actually

Fall Lines  
continues on page 13

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## THE FRONT

## Going back to ski school

By COLIN "ZEKE THE SKI FREAK" CATHREA

So, you've been skiing for quite a while. You've even taken ski lessons—make that one lesson, the first day out, 10 years ago. If this sounds anything like you, I strongly suggest you take another lesson.

Think about the amount of time and money you spend on skiing. The cost of a lesson is very small in comparison. Another consideration is that while equipment changes, so do ski techniques. Here's a few tips on how to get the most out of a ski school lesson.

Since a good portion of the lesson is standing and listening, dress warmly. Try layers so you

## Fall Lines

continued from page 12

make skis that are designed for these parks.

If we told you there was excellent cat skiing in Newfoundland, would you believe us? Well, it's true! Blidion Cats will take you up slopes of nearly 1000 vertical metres. They get tons of snow from November through May. You can't beat the price, with a 12,000-foot guarantee for only \$150, including lunch. If they can do it for this price, why can't the operators in the West get with the program? It's at least triple that price anywhere in Alberta or B.C. So the next time you fly home for Christmas to the "Big Rock," take your boards.

can peel one off if you seem warm

Be aware of ski instructors with dubious accents

Take your lesson early in your vacation, and early in the day. You can practise what you've learned that day while it's fresh in your mind. At the end of your lesson, take a break in the chalet and write down the important aspects of your lesson. Remember the drills and pointers you should practice. Lessons can sometimes be a little overwhelming, so write everything down!

## Be prepared for strange positions

Warm up and stretch before your lesson. You never know what strange positions your instructor might get you into.

Make sure you have your equipment properly tuned—and if you're a beginner, get good rental equipment.

If you've skied for any length of time, changing your technique will feel awkward at first. Remember, you've reinforced those bad habits with every turn. Add it up and it's quite possibly hundreds of thousands of times. So it's very important to trust your instructor.

Mentioning what you want to achieve when you sign up is always a good idea. Decide if you want a group lesson, private, or semi-private. Beginners can usually get equal benefits out of a group lesson for less money. Groups can be really fun—and meeting a great ski bum or bunny is always a possibility! V



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Photo: Harry Gandy

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## Shake your booty, shake your booty

BY MAUREEN MOORE

Yes, boots are very big this season. Tall, short, buckled, laced, zippered, or just plain old pull-ons, boots are de rigueur for today's fashion conscious—and there's no escaping platform or chunky soles. Yes, we do live in a winter wonderland and boots should be an integral part of your wardrobe, but there's no need to lose style for practicality. Duane Harrington, manager of The Shoe Company, tells us that many boots are now made in waterproof leather so you can still look great while keeping warm and dry. Mom would be so pleased—now if we could only get you to do up your coat.



style

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# MUSIC notes

By GARY McGOWAN



MIKE PLUME

Whither Mike Plume? The popular Edmonton singer-songwriter rolls into the **Sidetrack Café** for a two-night stand Thursday and Friday. Besides a recent split-show with **Fred Eaglesmith** at **Cook County Saloon**, Plume hasn't played Edmonton since Easter. Nothing against E-town, but Plume has had more of a southern focus since he signed a management deal in Nashville this past June. "We've been to Nashville three times this year," enthuses Plume, "and summer was filled with festival dates so, yeah, it's been a while since we've played the city." Speculation has been running high in local music circles that Plume is close to landing a record deal in Nashville, but he's quick to quash those rumours. "We've had some interest from labels in New York and Nashville," Plume confirms, "but there's nothing on the table. In the music business, if it's not on the table then it's just proof of the adage that talk is cheap. When I recorded my first album [*Songs From a Northern Town* in 1993], MCA was talking to me all the time and I thought it would happen with them. But," he laughs, "I'm still waiting for that deal to show up." Plume is instead taking a more measured approach to his career. "We're planning on spending the bulk of the winter in the U.S.," he says. "I've driven the snow-covered Trans-Canada nine times in the last couple of years, and I need a break from that." Instead, he'll use his newfound Nashville connections to work south of the snowbelt this winter. "There are certainly lots of places to play down there," Plume points out, "and in America *Song And Dance, Man* [his ARIA-award winning latest CD] is still a new disc." Not that he isn't contemplating the recording of another release. "We took most of October off and that turned out to be my first songwriting break in two years," states Plume. Some of the songs written in that down time will probably turn up on the next Plume CD, which is scheduled for creation late in 1999 with or without major label involvement. In the meantime, Plume will be on stage somewhere on the continent doing what he does so well—playing for an audience.

**THE NOMADS**

"What a high!" That's how **Nomads** member **Garry MacDonnell** describes the band's recent stint with the **Edmonton Symphony Orchestra** at the **Winspear Centre**. The local rock vets (who started playing prior to the construction of most of the bridges across the North Saskatchewan River) were showcasing the release of their in-concert CD **Almost Live at the Sidetrack Café**. The disc sprung from a three-night stand the Nomads performed at the Track around Valentine's Day this year. "We wanted to record something in the Sidetrack because that room always gets the best out of us," says MacDonnell, "but the disc is

called 'Almost Live' because we wanted to leave ourselves an opening to replace anything that didn't work on stage in the studio." A few parts were reworked at MacDonnell's **Damon Soundtrek** recording facility prior to the CD's manufacture, but what you get on the disc is largely what the band played live on February 12-14, 1998. The Nomads will follow-up their wildly successful Winspear show with the ESO ("We set an attendance and merchandise sales record for a local group," beams MacDonnell) by returning to the scene of the recording on Wednesday night. The Nomads will play the Sidetrack that evening to give the scores of people who couldn't land tickets to their Winspear shows a chance to see the band and pick up a copy of the disc. Wednesday's show also gives you an opportunity to assist the **1998 Christmas Bureau** campaign. The Nomads are donating a portion of the sale price of each CD to the Bureau, and the Sidetrack is donating one dollar from each door admission. MacDonnell says that after the success the band has enjoyed over the last couple of weeks they've got up a "new head of steam." The Winspear shows went so well that we've landed a show with the **Calgary Philharmonic Orchestra** that will play in April! What a high, indeed, for one of Edmonton's original rock 'n' roll bands



LAURA LANGSTAFF

Laura Langstaff isn't well known outside Canada's Métis community. That situation is beginning to change thanks to shows like the one Langstaff will play at the **City Media Club** on Friday night. "My music is very rooted in the context of the Métis culture," says Langstaff, "but I've always wanted to take it to a larger audience." Her personal life prevented her from pursuing that goal until recently—the mother of four had a son with multiple disabilities. "I quickly found out that there were no support services for such an individual in the aboriginal community," Langstaff says ruefully. She vowed to address that situation and spent many years working on various advocacy projects directed at improving the plight of special-needs aborigines. In the face of that daunting challenge, however, she still managed to keep the fire of her music burning. Langstaff has regularly performed at the **Dreamspeakers Festival** in the city and had one of her songs included on the soundtrack of a documentary film about Batoche. Now that her son has reached adulthood ("And he can now access appropriate services," she notes), Langstaff is concentrating more intently on her music.

"Through the hard times I asked the Creator to bless my music," she recalls, "and I promised if he kept me from becoming another aboriginal statistic I'd do something with it." The Creator spoke in rather dramatic fashion in 1997. Langstaff was a member of the five woman, aboriginal a cappella group **Asani** at the time. "I was surfing the Internet and came across an invitation for groups to apply to be a part of the **Canadian Choral Tour** that would play **Carnegie Hall** on July 1, 1997," she recalls. "We were accepted and the Canadian Consul-General in New York City said we stole the show." Langstaff has yet to record any of her

music, but that should change next year. "We'll be taping our show at the City Media Club to get an idea of what the music sounds like in performance," Langstaff reveals. Some time in the coming months, as Langstaff's time and energy level permits, she hopes to make her recording debut. Friday night, however, you can appreciate two sets of original Langstaff songs live at the City Media Club while you're waiting for your first opportunity to take her music home with you



THE CATELS

The time is nigh for the **Las Vegas Cryptkeepers**. The much-touted Edmonton band are scheduled to begin recording their new CD within the next two weeks. Producer **Corey Parmenter** has established a studio in his personal rehearsal space where he'll record the Cryptkeepers disc along with the debut CD from **Fat Man's Belly**. The two bands worked out a cost-sharing arrangement that allows both groups to get the time in the studio they need to track their discs while still keeping the wolf from producer Parmenter's door. "It made it totally worthwhile to go ahead at this time," reports Cryptkeeper **Paul Ellingham**. "We hope to record and release between 11 and 14 songs and issue the CD early in the new year." The working title of the disc is **Supertanned**, and the Las Vegas Cryptkeepers have a little surprise for the fans who've waited all this time to get an actual recording from the band. "There are five or six songs scheduled for the CD that we've never played live," enthuses Ellingham, "and we won't play any of them until the CD release party." Nothing like a little consumer incentive to pump up those first week sales. The Las Vegas Cryptkeepers will headline a show at **New City Likwid Lounge** (with opening act **Dive**) on Saturday night. That should be the last date they play in the city before that as-yet-unscheduled CD release party. "Once we're done recording we've got a mini-tour planned for Banff and Jasper just before Christmas," confirms Ellingham, "and that's it until the CD comes out." The release of **Supertanned** is eagerly anticipated by the lads in the band. "I think we're stagnating without a CD," sighs Ellingham. **Supertanned's** release should stir up those waters for the Las Vegas Cryptkeepers early in 1999



THE CATELS

Vancouver trio **The Cartels** will be back in Edmonton on Thursday night for a show at **New City Likwid Lounge**. The Ramones-influenced, hot-rod obsessed threesome have scored well with local audiences on the several stops they've made in the city in 1998 (including a June opening set for **NoMeansNo** at the **Arts Barns**). The band has been pushing their 10-song CD **Kingpin** since the disc was released a year ago. They've developed a reputation for delivering an intense and unpredictable live show. The Cartels should be a treat to see in the intimate confines of New City Likwid Lounge. Edmonton's **Namesake** open the show.

## MUSIC



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# Something fishy about Lure

Local band takes the bait

By SANDRA SPEROUNES

What the Hanson Brothers are to hockey, Edmonton's Lure are to fishing. Not only did the hard-rock trio come up with their name while fishing on Island Lake, some of the songs on their self-titled debut CD refer to the sport in one way or another.

Take the first four songs, for example: "Bliss's Pole," "Catfish Gumbo," "Crucifish" and "Bottom Feeder."

"We do love fishing," Derrick Schmuhl, the band's drummer and least successful fisherman, says emphatically. As he tells it, guitarist Kyle Dunn and bassist/vocalist Tyler Burrell have had more luck at landing slough-suckers. When asked what could possibly be so alluring about waiting hours for a fish to grab a piece of bait dangling from a pole, Schmuhl almost seems stunned by the question.

"Holy cow! There's so much," says Schmuhl. "There's being alone, there's the wilderness, there's the water. Then there's finally getting the fish you've been waiting for. It's an escape."

## It was weird—well, no

Apart from escaping to bait their hooks together, the three have been creating catchy musical

hooks for the past three years. "It was weird," explains Schmuhl. "I played with Kyle for two and a half years quite a while ago, and then we both went on hiatus for a while. But Tyler was always there, always present. Driving us around, helping us out whenever we needed it."

Nothing weird about that so far. But wait—there's more.

"Then he started playing bass and we practised together. And we anticipated each other very well. Now I don't even have to look

at him to know what he's going to do."

That's not weird. That's what every drummer-bassist combo dreams about.

Soon after Schmuhl and Burrell formed their rhythmic connection, Dunn joined up, as did a vocalist by the name of Mike. He then left the band, prompting Burrell to expand his musical abilities.

"Tyler tried singing a few songs during some shows, and the response from people was amazing. His lungs must be so long," Schmuhl says with a hint of envy emanating from his own tar-stained set. "He's got a great set of pipes."

After gigging around town for almost three years, Lure set out to record their first CD earlier this year. Despite the prevalence of fishy imagery on the disc, Schmuhl says the band weren't planning to record a concept disc.

"We didn't go out of our way

to write about fish," he says. "In a sense, it was completely unintentional. It's weird that so much leaked onto the album. I wouldn't say that was the basis of the band. I mean, we're not going to stick with it in the future."

And truth be told, "Crucifish" is the only song to deal directly with the denizen of the deep. (Corny expression, I know, but I snagged it from Microsoft's *thesaurus*. Honest. Check for yourselves if you don't believe me.) "Bliss's Pole" actually tackles the serious subject of drunk driving.

## Drunk driving bad

"I'm pretty much against drunk driving, but we didn't write that song to preach," says Schmuhl. "A friend of ours had a drunk driving incident. He was totally lucky. He left a bar drunk and hit a pole on Kinsmen Hill. The car was totalled, but he literally walked away. Hopefully, he's learned a lesson."

The guys from Lure learned a lesson of their own while recording their disc at Edmonton's Big Records: never trust your recording equipment. "We had a few studio technical difficulties," says Schmuhl. Translation: "Some of the equipment was possessed by Satan," he laughs. "My earphones went out on the second day, so I only got sound in one ear. I had to wear two pairs of headphones masking-taped around my head."

Alas, no photographic evidence exists to use for the purpose of extortion. "Thankfully, no," he sighs.

# Jackson knows the bass-is of success

By CAM HAYDEN

Russell Jackson has had a hell of a run as a bass player. "In 23 years of playing bass, I've never had a day job," he says. "I've supported myself through music exclusively."

Clarke leading it. All the bass players wanted to move on to that sort of thing, so a solid, stay-at-home bassist could get steady work." That steady work included gigs

with Buddy Guy, Jr. Wells, Buddy Dollar and eventually a three-year stint with the Otis Clay

Band. That's where a little luck, talent and perseverance came into play again.

## King of the world

"We were opening for B.B. King at the Burning Spear, the biggest black club on the south side, and B.B. heard me play," recalls Jackson. "He asked me to come back and do three songs on stage with him later in the evening, and I can remember it like it was yesterday. We did 'Thrill is Gone,' 'Three O'clock in the Morning Blues' and 'Never Make Your Move Too Soon.' B.B. liked my style and said that he might have a place for me in his band soon."

Here's where Jackson's perseverance paid off. It was September 1978, and B.B. told the young bassist to give him a call. In fact, it took a number of calls over a five-month period before a space opened up in King's band for Jackson.

"He'd tell me to call him on such and such a day, at such and such a time, usually Eastern Standard Time because he was touring the world, and I would be right on time each and every time," he says. "I think it might have been a little bit of a test." In any case, he passed, and spent the next seven

years as a member of the B.B. King Band.

After his time in King's band, he settled in Texas and put together a trio called Silent Partners. That group put out an album, then sort of fell apart. "I was married to a girl from Chatham, Ontario and we decided to move to Canada," says Jackson. "We wound up in Vancouver, and I basically started all over again from scratch."

## More colours than blue

He got a trio together and started playing. His current drummer, Ivan Duben, has been with him for six years, and guitarist James Rogers has been on board for three. Next month, Jackson will be releasing his second disc, *Becoming Blue*—a snapshot of what the band does live.

"I'm not just a blues player," says Jackson. "I do funk, R&B, jazz and rock. As a bass player who has worked continually for the past 23 years, I've played them all. The disc has six of my original songs, and seven covers. I've been working on it for about a year and a half, and it should be getting shrink-wrapped even as we speak."

You can catch Jackson's trio at the Blues On Whyte all this weekend.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight and Alberta Morning from 6 to 9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.



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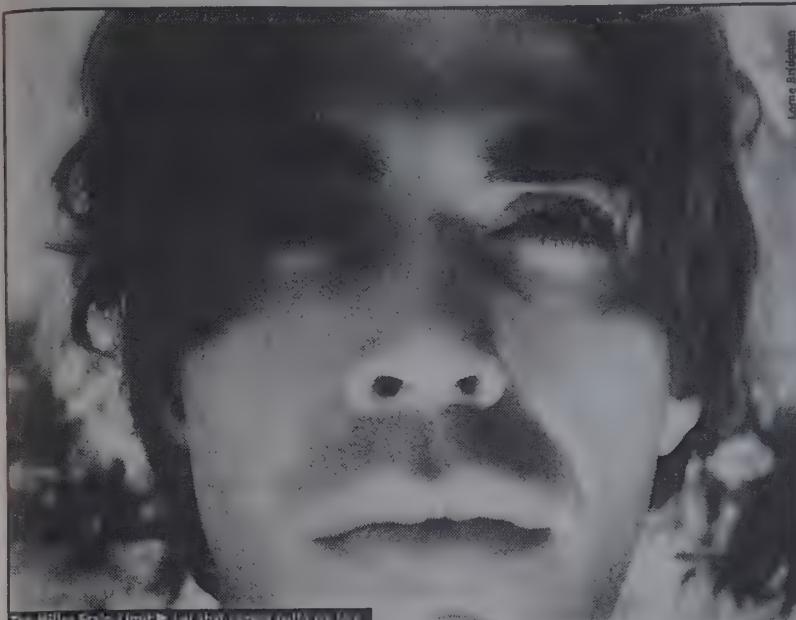
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# Miller shows his Stain power



The Miller Stain Limit ▶ Get the new CD on Nov. 20

**Toronto musician doesn't compromise**

By DAVID DICENZO

There's something to be said for patience. You know, biding your time as you gear up for a run at the brass ring.

That's the way Toronto-born musician J. Miller sees things. Music is an essential part of his existence and when he constructs songs as frontman of the Miller Stain Limit, he takes extreme care in what he does. Sure, he could just pick out the material that's a potential hit, but that just doesn't jibe with his methodical approach to creating meaningful and lasting music.

"I've never been into listening to disposable music, so I definitely don't want to make it," says Miller. "For me, I'm running a different race. I want to build things slower—build it across a bunch of different songs."

There's a problem, though. The music on the band's debut CD, *Radiate*, might be too damn good for people not to notice right away. The best laid plans, eh?

What's instantly noticeable about the Miller Stain Limit is the intense and powerful voice of Miller. There's a sincerity in his lyrics that virtually yanks the emotion from his insides, dramatically translating it through his vocal chords.

"It's always been that way to me," says Miller. "Music is about vocalists who have something to say, in a way that's believable."

The band's debut major label release (on A&M Records) hasn't changed a thing about what Miller and his group stand for. While there was a certain challenge in making a full-length CD from front to back, he can honestly say that the finished release of *Radiate* was, in every way, the disc he wanted to make.

"If you do the record you want to do and it does great, that's fine," says Miller. "If you do the record you want to do and it doesn't do

great, that's fine too. But if you don't do the record you want to do, whether it does good or bad, you've compromised something."

## T.O. is his M.O.

And compromising is just not in the man's vocabulary. From an early age, Miller knew that he wanted to be a musician. He figures it was after his first performance at Northview high school in Toronto that the bug bit him—hard. Actually, the metropolis he calls home has provided much of the inspiration for his well-crafted songs.

"I grew up above a store on Yonge Street," says Miller, "and there was this sense of immediacy right outside your door. There were all these beautiful things and incredible conflicts at the same time. It was quite caustic."

For someone so cognizant of his surroundings, the songwriting process has been somewhat of a mystery to Miller. Writing takes on many forms—while penning a song usually doesn't take him that long, there are definitely times when the ideas take a little longer to come. Regardless of the time frame, Miller's criterion for a good song is relatively simple.

"I don't really know how a song comes to me," he says. "With me, it's like an antenna, and the lyrics just fall into place with the music at the same time. The song should be able—with one voice and one instrument—to speak back to you immediately."

## The best of all possible songs

The importance of the creative process is easily evident when you talk to Miller. With the utmost sincerity, he says that the band's single expectation for *Radiate* was to make the absolute best possible songs they could. That dedication and respect for the craft can only come from an understanding of life and how it works. Sure, writing good music is important, but so too are other things: strong live shows

Rock

POVFILE

The Miller Stain Limit  
• Red's • Nov. 20

"Love, family, friends, experiences—they're what's important to me," says Miller. "You always have to keep an open mind and have as much patience as possible in your back pocket."

Bu Miller may find himself having to pick the pace up. When you supply a public with a popular product, there's no question the demand's going to rise.

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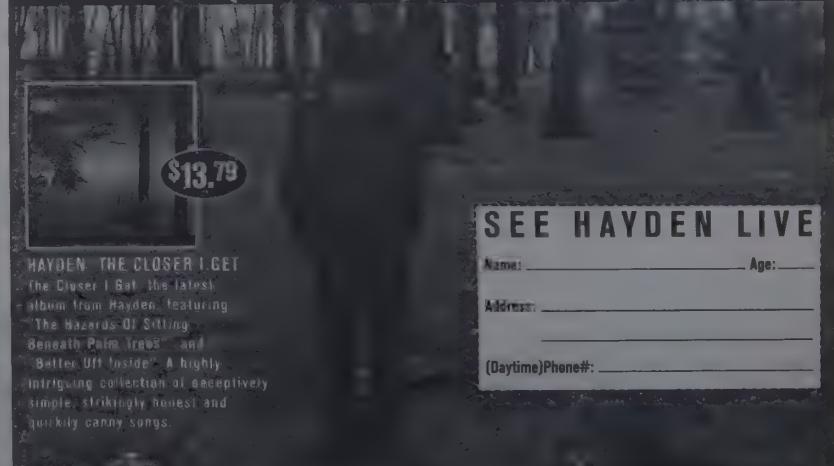
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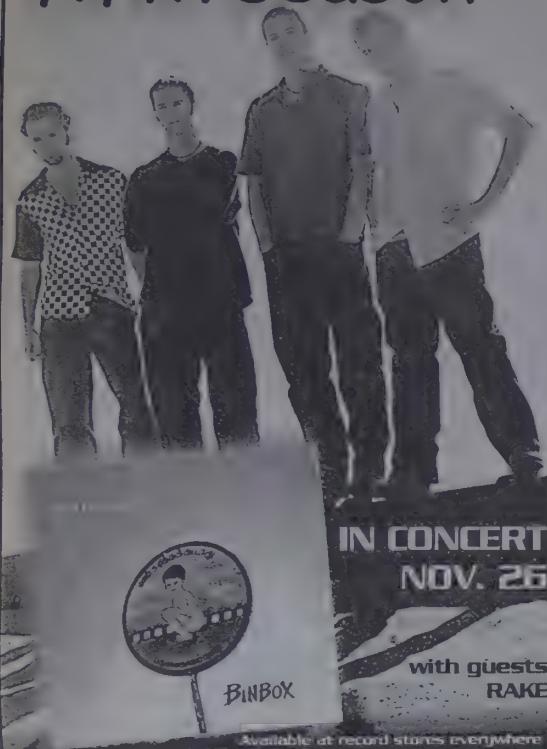
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# This band's a bit Rusty

They're not afraid  
to stir up trouble

By STEVEN SANDOR

**D**on't be surprised if Rusty's lead singer, Ken McNeil, and guitarist, Scott McCullough, challenge either each other or the audience during this week's show at Red's.

You see, McNeil is a die-hard Leafs fan—so much so that the team asked him to write an essay on what hockey means to him in the latest instalment of their program guide.

But that's not where it ends, explains bassist Jim Moore.

"Ken's a die-hard Leafs fan and Scott's a die-hard Habs fan," says Moore. "So far, it hasn't caused any trouble inside the band, but they do take it out on stage sometimes. We were playing a gig with Calgary's Huevos Rancheros, and one of their members came out wearing a Flames jersey. They challenged him right there. They almost started a brawl at a show in Vancouver. Ken started telling the people how much the Canucks sucked, and it didn't go down too well with them."

But Rusty's hockey connection doesn't stop there. The band just did a rendition of Stompin' Tom Connors's "The Hockey Song" for the CTV melodrama *Power Play*.

"It's too bad nobody saw it," laments Moore. "It was on Thursday night opposite *Friends*. What chance did we have?"



Looking for a new  
direction

This week's show should mark the last time the band comes to town to promote *Out of Our Heads*, the '60s garage rock album that was recorded on a bit of a lark. Rusty's always had a penchant for changing their sound. They started off heavy, but went a little country in time for their second disc, *Sophomore*. But the garage-rock angle came as a surprise even to Rusty.

"We were going into the studio to do a song for the soundtrack of the Bruce McDonald film *Hard Core Logo*," says Moore. "We figured most of the bands would record stuff that sounded like '70s garage punk, so we decided to record something that would sound like it had come from the '60s, just to be different. Ken wrote about six songs and everything just clicked in the studio. Before we knew it, we had an album on our hands. We weren't even supposed to be putting one out—and there it was."

After this tour wraps up, the band will begin to write tunes for a fourth disc—and Moore says we shouldn't be surprised if Rusty goes off on a new tangent.

"We don't really have any songs ready for a new album, but we'll start on that as soon as the tour ends. We've talked about the possibility of going really heavy—even heavier than our first record. That would be fun, but nothing has been decided yet."

In the spirit of the band's current retro rock kick, they've worked out a special tribute to the reformation of Black Sabbath. If things get a little hairy because McNeil and McCullough have started trashing the Oilers, do the smart thing and request a cover.

"We really do a cover of 'Paranoid,'" laughs Moore. "We've done it at quite a few shows and it's been really popular. We worked it out and added it."

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# The Naked truth

The gospel according to Bif

BY DAVID DICENZO

At first glance, Bif Naked doesn't exactly bear a resemblance to the typical girl next door. But if you were to delve deep into her soul, beyond the exterior of tattoos and multiple piercings, what you'd see is a vibrant woman with more than a few surprises.

"What people don't know is that I'm up at 6 a.m. every morning and in bed by 10 p.m.," says Bif. "I have two dogs [Nicholas and Anastasia] and I have to walk them. Actually, when I'm touring, it gets tough because the gigs are usually late at night and I'm used to going to bed early. It's physically challenging."

But the rigours of touring pale in comparison to what Bif's had to face in her life. Her introduction to the world 27 years ago was, to say the least, unique. Only days after being born in India, she was handed over to a missionary couple who became her parents.

By coincidence or by choice, the ensuing years of Bif's life have been equally unique. Through it all, there's one thing that she feels is an integral part of both her personal and musical existence—honesty. It's a common theme on both of her previous CDs, *Bif* and *I Bificus*, and something she takes seriously.

"I've never been one to think any subject should be taboo," says Bif. "If I'm on a soapbox, much to certain people's chagrin, I'm gonna say what's on my fucking mind. I'll tell it like it is."

## With a little help from my Bif

That mindset has been a source of inspiration for many fans around the world, especially young women who began to relay their stories to Bif. They could relate to what she said about facing turmoil, about difficult experiences—about being a woman in North America.

"That's a whole different can of fucking worms that we can talk about for hours," she says. "North America is a society for white men, and for anybody else, it's going to be more frustrating. I get mail from young girls under 18 who say I've helped them with certain issues like body image, for example. That's not what I set out to do, but if it's a by-product of the songs I write, than that's great."

"I wish I had something to listen to when I was 15," continues Bif. "I listened to Iron Maiden."

In those days, Bif would have just as soon gotten involved in comedy rather than music. She and her friends were known for their constant Eddie Murphy impersonations and they could literally recite hours of his material off the top of their heads.

"My sense of humour has changed over the years," says Bif. "I used to think vague things were funny, but my sense of humour is much darker now. I thought Eddie Murphy was the cat's fucking ass. He was one of my first role models—this black American guy. He was hilarious."

## Celine, Shania... Bif?

Sure, the lure of one-nighters at the improv may have been big, but at some point along the way, Bif decided music was her calling. Whether performing at a massive festival or a smaller club, the stage has become her home. But even now, Bif still gets butterflies before she plays live—again, shedding some light on the sweet, naïve side of this dynamically complex being.

"Performing is definitely my favourite part of the process," she says. "My fans who I talk to, ya know, fuck, I wouldn't be there without them. It's kind of like standing up in front of all your friends."

Well, at least the audiences in Canada seem like friends. Though Bif's literally gained popularity across the globe, foreign audiences have this strange tendency to group her with some female contemporaries that might not necessarily have the same edge.

"I'm used to touring in other countries, and fans around the world often associate me with Shania Twain and Celine Dion, because I'm from Canada," says Bif. "Initially, it used to really piss me off, but in a patriotic way, I've learned that it's not meant to be an insult."

That may seem like some weird company for her, but the career she's made for herself was no accident. Bif, like many artists, knows the potential for rejection in the music business, and she says there were many times that she could have thrown in the towel. While it may have been the easy thing to do, she decided to stick it out.

## Don't give up

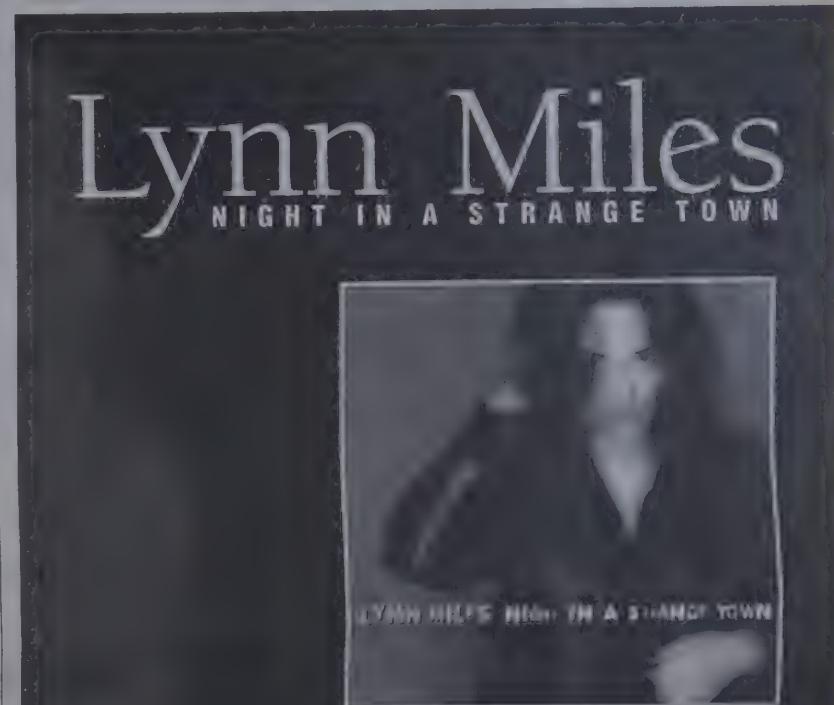
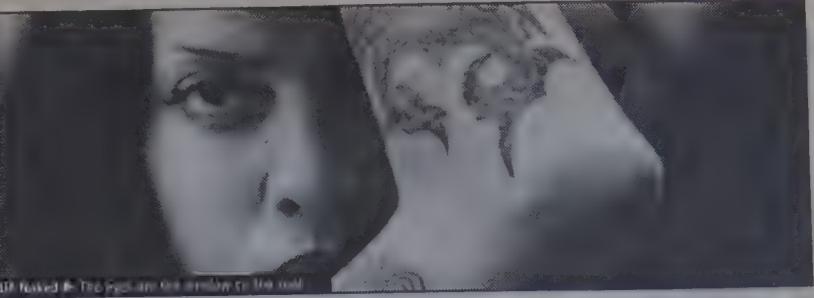
"You shouldn't quit anything—with the exception of shitty relationships," says the ever-insightful Bif. "I wish my parents had been more strict with me—I was a complete fucking terror. A lot of Gen-Xers are a bunch of fucking non-achievers or underachievers. Today, everyone's waking up and saying, 'Shit, what am I gonna do with my life?' I worked in a fucking print shop for five and a half fucking years, and then went to band practice at night. One thing I've learned is that you should never give up."

The gospel according to Bif. When her career is behind her, she hopes to be remembered in one extremely simple yet profound way—"as the one who didn't lie."

No, Bif Naked is definitely not the girl next door.

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# She can sing for Miles and Miles

BY SANDRA SPEROUNES

**S**ounds impossible, but Lynn Miles and Tupac Shakur are cut from the same cloth. The demure singer from Ottawa and the deceased loud-mouthed rap artist both share a criminal past.

Well, sort of.

You see, when Miles was a child, she stole her father's guitar. "We bought my father a guitar for Christmas, but he never got his hands on it," she smirks. Instead, Miles usurped the instrument and added it to her musical repertoire of piano, violin and flute. She soon was writing her own songs, and once she entered high school she began performing at some of Ottawa's coffeehouses.

Even so, Miles admits she was painfully shy as a teenager, preferring to hide behind her guitar and songs. Now, some years later and with two CDs under her belt, Miles says she enjoys talking about herself and her music. But she's still in the process of unveiling her true self. Her new CD, *Night in a Strange Town*, showcases her most candid tunes to date—thanks in part to Larry Klein, one of the disc's two producers.

## Just say 'Blah'

"Larry told me that my songs don't go deep enough, and that was like a knife to my heart," Miles reveals. "I went home and thought, why does it hurt? I'm

very poetic and I like to hide my thoughts in imagery. I thought about why I would want to hide, and then I wrote the song 'Yeah, Yeah.' It's my attempt to be simple. It's not poetic, there's not a lot of imagery in it. I just wanted to write and say, 'Blah.'"

"Yeah, Yeah" may be the first single off *Night in a Strange*

*Town*, but the best track by far is "Sunset Boulevard," a smouldering, cynical ode to Los Angeles—where Miles recorded the CD. Initially, she didn't want to include it on the disc because she thought it was too different from the songs on her first release, *Slightly Haunted*.

"I was so afraid of the song," she says. "But Larry said that's why you have to do it. You need to show people this side of you. And now it's my favourite song on the CD."

## Internet select

"Sunset Boulevard" might end up being her first American single. Miles's label, Rounder Records, is asking fans to listen to three of her songs on its website and then vote for their favourite. The winning song will then be released as the CD's first U.S. single.

"I think it's really cool," Miles says of the selection process. "Usually some guy in a suit and tie makes the decision and I've always wondered, 'How do you know?'" What Miles does know is how to write, poetically or not—



and well she should, considering she's been doing so for most of her life.

"I try to write every day. I live my life as a songwriter," she says. "The other day I started writing in my car as I was driving 70 to 100 kilometres an hour. The words were

all smudged over the paper."

As for her father, he never did get a chance to play the guitar he received all those Christmases ago. "But he's fine with it," Miles says. "He's got his own gifts. He can fix a car better than anyone I know."

# A different Brandt of musician

Country artist-slash-humanitarian recognized

BY DAVID GOBEIL TAYLOR

**I**t's tempting to call Paul Brandt a nice guy. But then, given the fact that the Alberta country artist was named Humanitarian of the Year at the Canadian Country Music Awards (CCMA) in September, that's pretty much a given.

"Of all the awards I've received," says Brandt—and that includes CCMA's Male Vocalist of the Year for the past two years and this year's Junos for Country Male Vocalist and Male Vocalist of the Year—"that one was the most special. I'd go so far as to say that the humanitarian award was the only one that meant anything."

The award was a complete surprise to Brandt. "My manager kept it secret," he says. "I was supposed to sing soon, but he wouldn't let me go backstage and I couldn't figure out why. Then when I heard my name, I lost it; I was not expecting it at all. I couldn't even speak when I accepted the award."

Actually, sources who were at the CCMA say he burst into tears—nothing wrong with that, of course. It's indicative of Brandt's passion, of the fact that he throws all of himself into everything he does, from his onstage performances to his

recordings (1996's *Calm Before the Storm* went double platinum in Canada and gold in the U.S.; *Outside the Frame* was recently certified platinum in Canada) to, of course, his charity work.

Many musicians have enough to do playing gigs, recording discs and generally keeping their careers moving. Brandt regularly takes time off to work with sick children, and has traveled to Africa to work with World Vision—and to play some music, of course.

"Country music is something that translates very well, even in Africa," says Brandt. "It doesn't have a lot of borders. It's common man's poetry; there's something about its simplicity that's instantly identifiable."

Brandt grew up in a small town near Calgary ("I ran around in the wheat fields," he says), and got his start at the Calgary Stampede—so it's a match that he was drawn to country music. "I play country because it's real to me," he says. "I try not to do any music that doesn't make sense given my life experience."

And that life experience has led him to his latest release, *A Paul Brandt Christmas—Shall I Play for You?*, released earlier this week. "Family values are a big part of who I am as an artist," he says, and you'd be hard-pressed to find anything more family-oriented than the Yuletide season.

"The disc's laid back and groove-oriented," he says. "It's a



good album to wrap presents to."

Brandt will continue to play, perform, and work with kids. In fact, one of the reasons he has the energy to do all that humanitarian work is the fact that he doesn't consider being a musician work at all.

"It's like doing your favourite hobby and being paid for it," says Brandt. "I love that. And what I love

most of all is being able to give something back, to use my talents to help."

And if recent history is any guide, *A Paul Brandt Christmas* should sell a few copies, giving Brandt more money for doing what he loves to do and making him able to continue his charity work.

Couldn't happen to a nicer guy.

# Recreating the hub-bub of the Hovel



Some of the Hovel Reunion guitars: (L-R) Lenny Breau, Gary Koliger, Brownie McGhee, and Ron Rault.

Folk musicians get together to remember influential '70s club

By PETER NORTH

Toronto had the Riverboat, Vancouver had the Egress. And for four and a half years in the '70s, Edmonton's comparable hub of activity in the folk/roots music scene was a cozy place called the Hovel, first located in the building next to the old A&W on 109 St and 102 Ave before moving to its second home on the corner of 109 St and Jasper Ave. During that time, dozens of local, national and international musicians graced the Hovel stage, ranging from Lionel Rault to Leon Redbone.

Twenty-some-odd years later, some of those musicians are getting together as part of the Hovel Reunion—including Hot Cottage, Tacoy Ride, Hans Stamer, Gay Delorme and Gary Koliger. And chief organizer Andy Laskiwsky didn't have to exactly beg anyone to participate when he put out the call.

"Only Roy Forbes had a commitment he was tied into; everyone was pleased and excited about the reunion," says Laskiwsky, the former Folk Festival manager who started the Hovel in January 1973 with a couple of grants and a vision.

"We outgrew the original Hovel in about six months," says Laskiwsky. "Jammed, it only held about 60 to 80 people."

## The power of the media

The Hovel employed a reasonable sized staff and was self-sufficient after the initial grants ran out. Others stepped forward in the management position after Laskiwsky took off overseas, including future Folk Festival director Don Whalen. Seeds for a Hovel reunion were sown a few years ago when Laskiwsky received phone calls from a couple of members of the media who wanted to

mark the 20th anniversary of the opening of the folk and roots music club.

"I'd been talking about it for a couple of years and now it's a reality," says Laskiwsky. "The buzz about it has really been growing over the last few weeks."

Gary Koliger, who plays the reunion on Sunday, remembers the significance of the club.

"It was a testament to Edmonton that we had a club like the Hovel and a radio station like CKUA," says Koliger, a guitarist/songwriter/recording studio owner who played the room as a member of Betsy and the Blueboys and a number of other acts. It was at the Hovel that Koliger met Bim (Roy Forbes) and wound up playing on his first two albums.

"Yeah, there were other clubs in the country, but none of them were more interactive than the Hovel," continues Koliger. "You could walk in and hear Lenny Breau sitting in with PJ Perry—you'd never hear or see that anywhere else. You didn't know what was going to happen next in that club; there was a real stream of consciousness thing going on."

## Bim busted behind Corona

"I got my onstage experience there," says Koliger. "I'll never forget Roy coming to town for the first time and getting busted smoking a joint behind the old Corona Hotel, then he wrote a tune about it called 'Parking Lot.' Lenny (Breau) came to town and dug the music scene here so much he stayed for a year. I just wish there was a flight recorder from those days, but live recording wasn't the easy process it is today."

The recording that comes closest to accurately documenting those days is an album titled *Acme Sausage Company*, named after one of the first CKUA programs. Holger Petersen hosted in the early '70s. Petersen took a number of acts, both local and touring, that could be found playing the Hovel into the CKUA studios, recorded them and released a compilation disc.

Of the artists on that piece of vinyl, Hot Cottage, Brent Titcomb, Will McCalder, Joe Hall, Humphrey and the Dumprucks, and Bev Ross and Jan Randal of Manna will be appearing at the Hovel Reunion. Three out of the five members of the current Hot Cottage line-up will be reunited with former Hot Cottage singer Nancy Nash on Thursday night.

## The Hovel according to Rault

Also playing this weekend is Lionel Rault, who will be sharing the stage with his brother Ron and their old blues band Pontiac on Saturday night.

Rault sounds as if he could write a book about the club. "We opened

for Sonny Terry and Brownie McGhee, and I had really immersed myself in their music so that was a real thrill," he says. "It was weird sitting in the dressing room and listening to the two of them snipe at each other like an old married couple. They really didn't like each other, but the music was incredible. I was particularly blown away by Brownie's mastery of that Piedmont style of guitar playing—although I didn't know Piedmont from peat moss at that time."

Rault laughs as he talks about how Leon Redbone would take a flashlight with him on stage and at times, between songs, pull it out, flick it on and point it out from the stage to get a better look at individual members of the audience.

Most importantly, Rault has not forgotten that the Hovel allowed him to interact with other performers and find an audience he'd never experienced before.

"It was the first indication I ever got that some people gave a damn about the playing of folk/roots music," he says. "My first Hovel gig was at an open stage and you could always try out new songs. It was where I got to connect with people like Gary Koliger and listen to some superb songwriters like Vancouver's Bruce Miller and Joe Hall. When the Hovel came along, all of a sudden there was a scene where you belonged."

## American blues legends

Not only were music fans exposed to Canada's incredible talent pool, but some major-league musicians from across the continent regularly graced the Hovel stage. A partial list of artists who breezed into town impresses

even to this day: the Dillards, blues legends Sonny Terry and Brownie McGhee, Leon Redbone, Ramblin' Jack Elliott, Jesse Winchester, Louisiana Red and Sugar Blue, jazz sax greats Roland Kirk and Gary Bartz, and Robert Johnson disciple Johnny Shines were just a few of the American visitors who thrilled the patrons of the Hovel on numerous occasions.

Laskiwsky says he looked into getting Redbone or Winchester as part of the weekend's festivities. Winchester, as it turns out, hasn't performed live in a decade and is pretty much a recluse living outside Montreal. Redbone still tours and records; the problem is he doesn't fly, so a one-off date with no surrounding tour was out of the question.

The line-up Laskiwsky assembled is top rate, though, and a good overview of the music played and created in the confines of the Hovel—plus the skills of many of the musicians involved are substantially more impressive than they were in the '70s.

It may be nostalgia and a weekend flashback to the good old days, but what the hell—ya got anything better to do?

## Hovel Reunion Schedule

Thursday, Nov. 19—Tacoy Ryde, Hot Cottage and Friends

Friday, Nov. 20—Joe Hall and the Eyeball Wine Company, Brent Titcomb, Humphrey and the Dumprucks

Saturday, Nov. 21—Hans Stamer, Pontiac (featuring Lionel and Ron Rault), Will McCalder, and Chris Nordquist, Gaye Delorme

Sunday afternoon, Nov. 22—Gary Koliger and Ron Rault, Bev Ross and Jan Randal, Terry McDade

**The engine's in the front,  
but its heart's in the same place.**



Drivers wanted. 

# Wonder Walsh

Guitarist glad he moved to Edmonton

By SANDRA SPEROUNES

For eight years, Robert Walsh lived in a world of unpredictable intrigue: bomb threats, abducted babies, computer thieves, narcotic rings, embezzlers and impersonators. As the head of security for Toronto's Sick Children's Hospital, each day brought something new and strange. Not to mention arrests.

"I should really write a book about it," Walsh chuckles. But by 1996, Walsh decided to give up his life as a non-fictional Inspector Morse and move to Edmonton to pursue his first love: music. That pursuit is captured on his first solo release, *Walk Through the Fire*, on his own label, Whitemud Music Group.

Still, his old job haunts him. One of the tracks on the CD, "Nothing Wrong With the Blues," captures Walsh's growing frustration with his work: "I was a Suit and a matching Tie/ I had a dental plan, a pension, and a secretary named Dai/ I was Master of my little Universe, and I slowly lost my mind/ 'Cuz all the time, the Blues were calling/ And they would not be denied."

In conversation, Walsh doesn't deny his distaste for his hospital gig. "It was a really, really stressful job," he says. "I was getting sick of doing investigations and finding out people's dirty laundry. I thought, 'This is not palatable to me. I don't want to know. This doesn't drive me anymore.' What drove me at the beginning was the fact that I had never had a job in the legit world."

Indeed, Walsh is not some aging hack making a last-ditch stab at fulfilling a frustrated dream. He's already had a career in music, playing guitar for Quebec artists such as the X-Men and former teen idol René Simard. Walsh is also an accomplished

French horn player and has a music degree from McGill University.

## He's a busy guy

Since he and his wife, singer/actor Rhonda Trodd, moved west, Walsh has played guitar on a number of discs, composed music for the play *Catalogue des sociétés*, formed his own blues band, played jazz

with Farley Scott and fathered a son, Jackson, now almost five weeks old. Not surprisingly, Walsh has nothing but praise for Edmonton.

"I didn't know a soul before I came here," he says. "But I think the musical community is very supportive and fostering. So far, I've been able to make a living as a musician, so I'm very grateful for that."

In the midst of all those projects, Walsh has somehow found the time to write and record *Walk Through the Fire*. It's a fantastic first effort, featuring a mix of blues, rock and intensely personal lyrics.

Not only does he sing about his old job, Walsh tackles issues such as

religion and family relations. "Mary, Mary" offers Walsh an opportunity to challenge his inherited religion, Christian Science (not to be confused with L. Ron Hubbard's even more wacky Church of Scientology).

"The governing belief in Christian Science is that if you have enough faith, you don't need anything else. Which, of course, means you don't need doctors. So if you're sick, you don't go to a doctor, you go to what is called a Christian Science practitioner," he explains.

## Weird Science

"When I was a kid, I vividly remember falling down a flight of stairs and really, really hurting myself. I couldn't get up, I couldn't move, I couldn't breathe. My parents were freaking, they thought I had broken my back, and so they took me to a practitioner and all the guy says is, 'Robert, you were created perfect. There's no need for any imperfection. Imperfection doesn't come from God, it comes from you. So you don't need it and if you don't want it, you don't have to have it.' And at a young age, it made perfect sense to me and I literally

got up and said, 'Okay, let's go!' It was amazing."

Not so amazing is his experience as a step-dad. Walsh can no longer see the son he step-fathered for six years, a painful fact he sings about on "What Would I Say."

"That was a tough one for me to get through in terms of writing it," Walsh admits. "And there have been times I've performed it and really had to struggle through it. But thankfully, I'm at a place now where I can look at it as a separate entity. I can perform it without having to live it every time."

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## MUSIC

# If it ain't Brokop, don't fix it

Country singer refocuses on latest CD

By SANDRA SPEROUNES

After a few minutes of chatting with Canadian country singer Lisa Brokop, you get the impression she's been listening to an awful lot to Helen Reddy these days.

The 25-year-old Surrey, B.C. native says her quiet, shy persona has been replaced with a new attitude—as reflected in the song "Ain't Enough Roses" off her fourth and latest CD, *When You Get to Be You*.

"That one represents me the most," says Brokop. "Not the lyrics, necessarily, but because it's a woman's song. It's got some strength to it, it's a little sassy. And I think that's me right now. A little sassy, a little attitude."

That attitude helped Brokop secure a record deal with Columbia/Sony after she and her previous label, Capitol Records, decided to go their separate ways in 1996. As her press kit puts it, she strode into the president's office and walked out with a deal.

"I'll never forget that day. I had just signed with my new management company and we had decided to not look for a record label right away. And Alan [Butler, president of Sony Nashville] had actually called us and expressed some interest. So my manager said to me, 'I think you should go in there and get yourself a record deal,'" Brokop giggles. "So I said, 'Well, okay, if you think that's the best thing to do.' So I got all dressed up and marched in there and pretty much stated the case."

## country

### REVIEWS

Lisa Brokop • Jubilee Auditorium • Nov. 21



By DAVID GOBEIL TAYLOR

The Edmonton Classical Guitar Society has a fine tradition of bringing some of the world's best talent to Edmonton. This time they're looking to their own backyard, presenting a concert by locals Caesar Zmyslowski and Marcus Wasnea. Caesar & Marcus, as they're known, are no strangers to Edmonton audiences, having played at the First Night Festival, the Summer Concert Series at Heritage Amphitheatre and the opening celebrations of the Winspear Centre.

As is the norm in classical guitar concerts, the programming is widely varied, from anonymous Renaissance works to the ubiquitous arrangement of J.S. Bach to more contemporary pieces by Spanish-speaking composers. They'll also celebrate the season with an arrangement of Tchaikovsky's Dance of the Sugar Plum Fairy.

The concert takes place at Multart Hall on November 20.

There are some last-minute changes to the Edmonton Symphony Orchestra's next Magnifi-

Caroline Grechuk



Will the real Lisa Brokop please stand up?

Well, maybe marched is not the best word. "I was scared to death, to be perfectly honest," she recalls. "Because I thought if I mess this up, then I probably won't get a record deal."

But get it she did and now, two years later, she's released what she thinks is her best disc. "This one is the new me. And it really is get-

ting to be me, probably for the first time. I love the other albums, I'm really proud of them, but I took some time off for this record just to write, refocus and regroup, and that really comes through," she says. "It was the first time in my life that I had a chance to step back and find out about myself before I went ahead and did this project."

Brokop's decision to take 12 months off comes after 10 years of working as a professional country singer. Since the age of 15, she's played with the Canadian group Sweetwater, recorded three solo releases including *Lisa Brokop and Every Little Girl's Dream* on Capitol Records, starred in the film *Harmony Cats*, was nominated for an Academy of Country Music award, moved to Nashville and toured endlessly across the continent.

"You get to a point in your life where you just go, go, go and you forget why you're doing it," she explains. "The reason why I got into this business is because I love to sing and I love country music and sometimes that gets lost in the shuffle when you're on the road all the time."

### Finding her inner songwriter

Brokop admits that taking the time off was risky. She often worried that she was wasting her time—or, even worse, that the industry would forget about her. But her spirits were buoyed by a constant stream of fan letters and the fact she was writing songs with some of Nashville's best known tunesmiths, including Sam Hogin (Martina McBride, Tracy Byrd, Shenandoah)

Looking back on her self-imposed hiatus, Brokop says it's the best thing she could've ever done. "Sometimes you have to take a step back in order to move forward," she admits. Not only has she grown as a person, her songwriting abilities have blossomed.

"I got to co-write eight of the 10 songs for the record, which I never expected would happen. And now, my new goal is to have a song on the next album that I've written by myself," she says. "I've found the songwriter in me."

cent Masters Series concert, *A Passage to Poland*. Soprano Izabella Kłozinska had a conflict with Warsaw National Opera Rehearsals, so she's been replaced by equally renowned (and, of course, equally Polish) soprano Ewa Izykowska, who audiences might remember from the ESO's performance of Mahler's monstrous Symphony No. 8 last year.

Pianist Marek Jabłonski has been replaced as well, by Stéphane Lemelin. Lemelin might not be Polish, but he certainly plays the piano with quite a bit of polish. (Sorry.)

The concert celebrates the 200th anniversary of the birth of poet Adam Mickiewicz, known as Poland's "Beethoven of Poetry."

(Not that Ludwig wrote a lot of verse; trust me, it's a compliment nonetheless.) All of the composers are Polish, including Zelenski and Szymanowski. Some-when Penderecki and Gorecki were left off the program—not that I'm complaining about the absence of neo-Romantic pap, mind you. But could a little Lutoslawski have hurt? (Oh, well, maybe one day the world will wise up and hire me to program all the concerts.)

A *Passage to Poland* is, of course, conducted by the ESO's maestro of Polish extraction, Grzegorz Nowak—who became a Canadian citizen this past summer. It takes place at the Winspear Centre November 20 and 21.

Internationally renowned pianist Boris Berman, head of piano at Yale University, will be in town for three events (a recital and two master classes) next week sponsored by the Alberta Registered Music Teachers' Association. See *Vue Weekly's* listings for details.

Kudos to *Trobairitz* for a thoroughly entertaining production of Hildegard von Bingen's medieval drama *Ordo Virtutum*. I'm not normally such a fan of medieval music (I just can't get around the lack of melodic variety, cadences, consistent tuning, etc.), but this proto-opera was so ingeniously staged and performed that I managed to lose myself in it.

Director Michael Clark and musical director Katherine Wallace made sure there was lots of variety and visual interest. (A lesson could be learned by many opera companies, who do exactly the opposite—contrast expressive, romantic music by stand-alone-project staging.) An especially nice touch was the recurring appearance of Hildegard herself, reciting passages from her many visions—in English. It created a welcome relief from the melismatic sung Latin.

Oh, and the Devil was hilarious. In my preview (sorry, pre-view) article last week, I indicated that I might go to heaven. I've changed my mind—if this play's any indication, I want to hang with the Prince of Darkness.

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# Remembering an almost-forgotten way of life

Jez Lowe's songs celebrate pre-Thatcher British life

By STEVEN SANDOR

This article is about a renowned-at-home British songwriter who pens tongue-in-cheek songs about coal-mining towns.

No, it's not about Billy Bragg

The subject of this article is Jez Lowe, leader of Jez Lowe and the Bad Pennies, a folk troupe who have enjoyed a critically acclaimed career that's lasted for almost two decades. *Parish Notices*, the band's 12th studio effort, was released in North America earlier this year, and features Lowe doing what he does best: writing tender songs about the working-class British without being patronizing.

Lowe is currently touring North America on his own (driving a van and trying to remember that he should keep to the right side of the road), performing solo acoustic shows throughout the continent. That's a far cry from the northeast England coal-mining village of Easington, which is where Lowe discovered his songwriting gift. But don't try and find Easington in your atlas; after ex-prime minister Margaret Thatcher's Tory government decided to get tough with unions,

it became little more than a ghost town. When the coal mine closed, the community died; what's left is a welfare village.

## A mine of inspiration

"It wasn't until the mine shut down in the early '80s that I started writing music," says Lowe. "When that happened, I wanted to start writing songs. I felt a need to write songs that captured a special part of England. I have a lot of friends back there who lost their jobs when the mine shut down, and their lives are basically over. They can't find any work. I mean, it's not all bad that these people don't have to go down into the mine anymore, but when it shut down, the community died. All that's left are some men in their 40s who can't find anything else. They're too old to work and too young to die. Those are the guys I went to school with, and their lives are over."

The Bad Pennies are at home in England while Lowe barnstorms North America this time around, but he hopes to bring the band with him for a '99 tour. Even though Lowe gets top billing, he doesn't see himself as an entity who exists on a higher plane than his bandmates.

"I bring in the songs and then we all arrange them for the performance," says Lowe. "I don't write songs for albums; we arrange the songs as they're

meant to be heard live. We test out all of our new material on the audience first. After all, who knows if we're going to be lucky enough to get back into the studio? At least we're able to play in a live setting — and that's far more important. It's more important that a song stands up to a live performance."

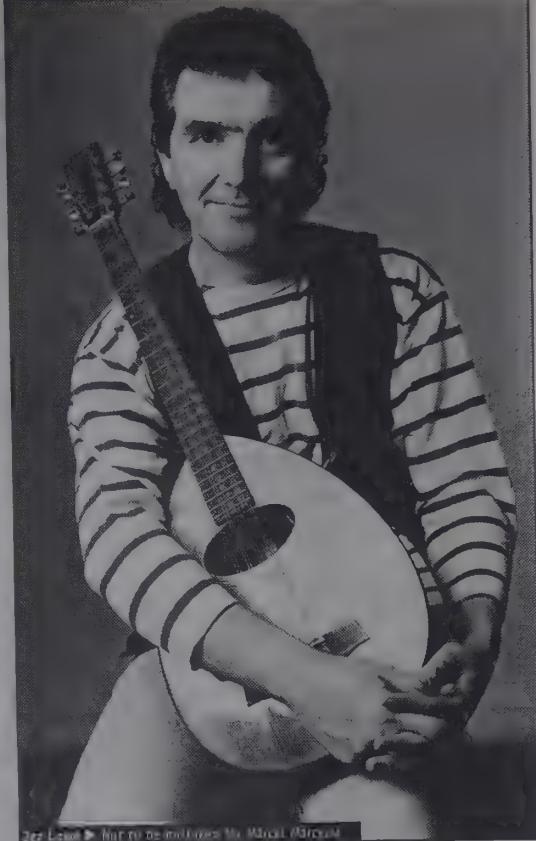
## Back in the slammer

Lowe may not be a household name in the world of folk music, but his songs have certainly made the rounds. He's a favorite songwriter of famed Brit folk-rockers Fairport Convention. Lowe's track "Back in Durham Jail" has been covered by 14 different artists.

And the village of Easington hopes that Lowe can help resurrect the derelict municipality. He's been declared composer-in-residence by the Easington District Arts Department.

But even though he's starting to earn worldwide acknowledgement (he played the Edmonton Folk Fest three years ago as a virtual unknown in North America), the last thing Lowe wants to be seen as is a crusader.

"I think it's a little too precious to say that I'm preserving the memory of the old coal-mining village," he says. "I don't really know what I'm doing other than the fact that I'm an entertainer. I don't strive to be a chronicler or a historian — I'm just here to entertain. If it connects people with the past, all the better. But it shouldn't go any farther than that."



Jez Lowe ► Photo by Michael Marcus

with bass player Allen Woody of Gov't Mule after the power trio rocked the Shaw Conference Centre last Saturday evening.

While not a jazz outfit by any stretch of the imagination, the group certainly does live and die with improvisation. Backstage Woody, the former bass player for the Allman Brothers, talked about the late Jimi Hendrix and of course Cream as being huge influences on what Gov't Mule is doing both onstage and in the studio. He also brought up a few other names that aren't exactly synonymous with the world of rock 'n' roll.

"Warren [Haynes], Matt [Abts] our drummer and I are also heavily into the music of the Mahavishnu Orchestra and a lot of the Miles Davis-led bands," says Woody.

His bass tone is at times very reminiscent to that of Milshteyn when he was in Weather Report — when Woody's really driving, his sound is a dead ringer for that of Jack Bruce when he was playing with Cream or with the late Tony Williams.

The titles of a couple of tracks in the Gov't Mule songbook indicate the band's love of jazz players. Two that come to mind are "Trane" and "Kind of Bird," both of which appear on *Live at Roseland Ballroom*. Woody also mentioned that he's been really impressed with Canadian audiences, describing them as more like European crowds. "We don't get anyone yelling for Allman Brothers tunes like we do in the States sometimes," he says. "Canadian audiences just seem to let us do what we do and then make up their minds if they like it or not — and so far they have."

It was interesting touching base

111

EDMONTON'S BLUES HOT SHOT

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SUNDAY - NOV 22: The Swingin' Ya Band

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## all that jazz

BY PETER NORTH

The Yardbird Suite's featured act on Friday night definitely deserves an appreciative and sizable house based on a recent disc release. Jean Martin, Kevin Turcotte and Justin Haynes are the players in question, and the trio's CD, hot from the pressing plant, is *Get Together Weather*.

A CBC/Unity Records co-production, the disc finds the trio giving fresh and innovative treatments to an interesting assortment of pieces. Some are well known, such as "Surrey With the Fringe on Top" and "Oh What a Beautiful Morning" from the Roger and Hammerstein musical *Oklahoma!* There are actually five numbers pulled from that stage show and they bookend two of three pieces co-written by that well known anarchist and jazz composer, Dr. Suess. The line-up of drums (Martin), trumpet (Turcotte) and guitar (Haynes) can often sound as brittle as it does elastic. Toss in a couple of pieces from the team of Kurt Weill and Berthold Brecht, and one each from Hayes and Martin, and there's a mix of material here that definitely doesn't sound like the usual set of standards.

Thematically, the music can project eerie yet alluring streams of sounds that seem like soundtracks for films yet to be made,

## VUE discovery

Various Artists *Strangeland*  
Soundtrack (PolyGram/TVT)

Ever wonder what became of '80s glam-rock, we're-so-gooey-looking-but-we're-nasty boys Twisted Sister? Well, apparently lead vocalist Dee Snider has burrowed further into the production end of things since his days as a Tammy Baker lookalike. The movie *Strangeland* (or, as it's billed on the soundtrack, *Dee Snider's Strangeland*—as if it's going to be confused with the many others out there) is his latest offering.

Snider's horror flick looks like one to miss in the theatres, considering it's got Robert Englund in it as well as Snider himself. But the soundtrack, surprisingly, isn't that bad. The intro piece is done by Snider himself, and features a style that's dark and driven, and not at all derivative of his earlier days. The lineup of artists is impressive: Megadeth, Pantera, Anthrax, Marilyn Manson and Nashville Pussy contribute moody original tracks that are gritty and sinister. Other artists include Snot and Bile (gee, I guess all the good names have been taken; now we're down to body sacrifices) as well as the Clay People and Kid Rock (weren't they on the Flintstones?).

Snider has obviously put his rock affiliations to good use in bringing this soundtrack together, and his writing on four of the tracks shows some maturation in the last decade—except the last one, performed with his old band, and obviously the credit song, "Whaddaya wanna do with your life?" If you're a metal-ahead or goth/industrial fan, I'd say skip the flick, but give the soundtrack a listen. There's lots of good stuff here to enjoy. **★★★**

Matt Bromley

The Kinsey Report *Smoke and Steel* (Alligator)

The first time I heard the hard-rocking Kinsey Report on *The New Bloodbaths*, an anthology of new Chicago bands, it was obvious that their raw, tough sound owed more to Hendrix than to John Lee Hooker. Guitarist Donald Kinsey, with his brothers Ken (bass) and Ralph (drums), form the nucleus of this '60s-influenced power trio. Like Hendrix, Donald is fond of building his songs around a screaming guitar lick. And as with Hendrix, the solo is the point.

No one's going to fault Donald's raucous fretwork. Nor is it easy to carp about his brothers' wall-of-sound rhythm section. But suffice it to say, after a while you might wish the Kinseys opened up the structure of their songs a bit and gave things a chance to breathe. Every moment seems to need a guitar lick or drum fill, making the proceedings excessively noisy. The band is a solid recording act, but chances are that live is when they shine the best. **★★**

Charles Mandel

Flipmode Squad *The Imperial* (Elektra)

I've always had a soft spot in my heart—or, rather, my ears—for Busta Rhymes. His rough and nasty voice was the perfect foil for the other MCs in his first group, the incomparable Leaders of the New School. When Busta was in LONS and the Native Tongue crew, he was the court jester who, in short bursts, could turn a good song into a classic with his unique growl. But this is 1998, and school is long since out for the Leaders, so Busta has a new crew called the Flipmode Squad.

The *Imperial* is what happens when one gets too much of a good thing. This crew consists of Rampage, Split Squad, Rah Digga, Baby Sham, Lord Have Mercy and, of course,

George Michael.

This new best-of collection contains 28 songs from George Michael's vast pop music career—now that's a whole whack of songs.

George started out in the seminal group Wham, who had many hit singles of their own in the early '80s. Wanting to break free from

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# Getting to the roots of the matter

Zubot & Dawson change their style

BY DAVID DICENZO

When you think roots or bluegrass artists, your first image is probably of some grizzled old guy picking away at his banjo or mandolin. Maybe he's wearing some ragged old hat and there's a little piece of chewing tobacco hanging off his grey beard. Right?

Well, not if you're Jesse Zubot and Steve Dawson, a Vancouver-based duo who are injecting some youthful energy into the world of roots music. Although they're both in their 20s, the two have been playing for many years, and a frustration with the traditional characteristics of rock bands left them searching for something new.

What the search unearthed was an appreciation for instrumental acoustic music—a style they feel speaks volumes, even without any lyrics.

"Of the two of us, I'm the one that listens to this stuff more," says Dawson. "It was a natural progression for me, considering that half of my record collection is contemporary rock and the other half is pre-

'30s bluegrass."

"A lot of this came from our previous band, the Spirit Merchants," adds Zubot. "We got sick of the whole club-band volume thing, so we incorporated some instruments in our set and they went over well. It just kinda happened."

Attention must be paid

There's been a much different reaction from audiences to the duo's new style—a reaction they find both enjoyable and rewarding. They don't feel a need to worry about people losing interest in their set, because the attention they receive is much more focused. According to Dawson, it's music that has more to offer than their previous work.

"We find it's such a good change from playing rock music, where people just zone out," he says.

"It's important to play music without all that candy," says Zubot. "There are so many artists who just ignore all the instruments and get into the electronics."

"I find there was a lot of subtlety being lost with the electric instruments," continues Dawson. "With the acoustic, you can't hide behind anything—it's more expressive. People pay attention and there's more stuff to hear, as opposed to a wall of noise."

With the new approach has come increased recognition. They've been receiving some extensive airplay all across North America and the their debut CD, *Strang*, was nominated for the West Coast Music Awards Roots album of the year. Not too bad of an intro-

duction.

While the idea of playing instrumental music may seem simplistic to some, *Strang* showcases the ranging talents of these two young artists—from their mastery of numerous diverse instruments to an obvious knack for composition. Zubot handles the fiddle and mandolin, while Dawson plays slide guitar, banjo, Weissenborn and acoustic guitar. Throughout the disc, they're able to combine past influences with a decidedly original take, producing an innovative release.

"The CD turned out exactly how we planned it," says Dawson. "We both wrote and had ideas of what we wanted, and it came together as expected."

## Legends don't schmooze

*Strang* has definitely helped them get noticed, and with that comes perks—or at least opportunities. Opening for music legends like John Lee Hooker and Greg Allman could be considered a decent opportunity. Though Zubot and Dawson didn't schmooze a hell of a lot with the two greats at the respective gigs, the memories were still pretty meaningful to the duo.

"The John Lee Hooker show was pretty cool," says Dawson. "There were 1,600 people just freaking out. But it's not like John Lee was hanging around sipping beers. He shows up about three minutes before the gig, plays and then leaves."

Zubot says their contact with Allman wasn't that much more social. "He said, 'Hey, how's it going,'



Zubot & Dawson • The youth of today

and that was about it," he recalls.

Nonetheless, they were pretty important experiences in the lives of two youthful musicians. Zubot and Dawson are a long way from carving such a niche, but they approach their craft with similar passion.

"We hope to develop our own

distinctive sound," says Zubot. "We want the CDs we make to be different from anything else."

"We would like to think of our music as having taken some roots elements and bringing it to a different place musically," adds Dawson. "We want to open people up to something new."

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## Chan takes chances in *White Girl*

Orange you glad Agent Banana's on the case?

BY LAURA OLLERENSHAW

In a world with villains, racism and battles, one would expect the fight between right and wrong to be an easy one. Theatre Network's production of *Marty Chan's Mom, Dad, I'm Living With a White Girl* shows the decision is not that easy when the villains are your parents and the defender of the Western world is your girlfriend.

In the real world, Mark (played by Jared Matsunaga-Turnbull) is struggling with whether to tell his traditional Chinese parents (Patrick Gallagher, Laara Ong) that he is dating a white girl, Sally (Caroline Livingstone). He already knows how his parents would feel about her, despite the fact that

he's in love. Afraid of the consequences, his fears come out in the alternate world of Yellow Claw, a character based on a 1930s B-movie, full of racism and bad jokes.

### My father the torturer

In the alternate world, Yellow Claw and his sidekick (Mark's parents)

are initially striving for world domination, but their plans change when they realize that their son, Agent Banana (Mark), may be lost to them, corrupted by the evil temptress of the West, Agent Snow (Sally).

Struggling to make both Sally and his parents happy, Mark doesn't tell his parents that he has moved in with Sally. She forces Mark to face up to his fears and tell his parents about her. While this decision seems obvious, the reality is not so clear.

He knows that he must tell his parents the truth, but is afraid of the consequences as the parallels between the two worlds get more frightening. Mark's father disapproves of his job as a mechanic and pressures him to join in the family business. In reality, Mark's father is an acupuncturist; in the alternate world, he tortures people for a living.

Although the two worlds are very different, Chan joins them together with clichés and over-the-top exaggerations that make sense in this play.

Sally finally asks Mark to choose between her and his parents. Dis-

crimination comes from both sides, Mark's parents want him to get a "real" woman and Sally can't see how the decision for Mark can be such a difficult one.

The script is full of bad jokes about everyone involved: Canadians are apathetic, Chinese food is made with cats. But they're funny in this play because the stereotypes are questioned. The script asks where they come from and why they are here.

### Look, ma, no robe!

Transitions are made with a live percussionist (Peter Moller) who often interacts with the actors to add more laughs to the already funny play. The special effects, done with the help of a magician, Ron Pearson, are incredible. At one point Yellow Claw disappears from the stage, leaving only her robe behind.

The set of *Mom, Dad, I'm Living With a White Girl* is amazing. Its beautiful simplicity is emphasized with its straight lines and rich colouring. The different worlds are emphasized with fog and a change in lighting and the transition is most noticeable in the change in the actors, who put on different personae, changing their body movements and speech to mark the change in location.

Although *Mom, Dad, I'm Living With a White Girl* is a very funny play, it also has a message to tell. It challenges the common stereotypes in our society and asks: if you had to choose between your parents and the love of your life, could you?

## PHOTOGRAPHY

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## THE ARTS

# Jesus and the three wise girls

**Yule be impressed with these teens**

By ARAXI ARSLANIAN

**W**hen I was 11, 14 and 15, I was worshipping Duran Duran, obsessing over Morrissey, and scribbling horrifically bad poetry in the artistic novel I called my room, respectively. My career focus was mainly that of a misunderstood genius who would die young of absinthe poisoning and be worshipped as a god in literary circles.

So when I sat down with three of the sophisticated, intelligent, talented teen actors starring in *The Best Christmas Pageant Ever*, I was understandably bitter. I mean, when did teenage girls get so darn worldly?

"They are amazing, talented, and professional young ladies," marvels director Allison Wells (*Summer People*). "I worked with two of them in *Teen Broadway*, and I asked them to be in this show."

Stephanie Maltais-Bayda, Claire Theaker-Brown, and Heather McDougall are but three of the incredible elements of Stage Polaris's *The Best Christmas Pageant Ever*.

You mean there's more?

"We've got two casts," Theaker-Brown explains. "There's a red cast and a green cast. We're the red cast."



**Extortion, swearing and... Jesus?**

*The Best Christmas Pageant Ever* revolves around the exploits of the six Herdmans, who are legendary for their misdeeds. Bullying, extortion, loitering, graffiti, foul language—the Herdmans are about as welcome as flu season. And when the school Christmas pageant rears its tinselly head, there's no getting around it: the Herdmans will ruin it for everyone.

That is, until someone believes in them for the first time.

Adapted from Barbara Robinson's best-selling novel, *The Best Christmas Pageant Ever* shows how a community's faith in children can raise them up from horrible circumstances.

The show's three divas-in-training know that feeling all too well.

"Sometimes I've felt like them, the Herdmans, that people didn't have faith in me," McDougall confides. "I'm not good in gym. And you always get picked last or left out for teams. It's hard on you, but you have to not listen to that and do it anyway. It's hard too, when I do a show. It's like [adults] know you can do it, but they think you're cute just for trying. Almost like it's not important to you, or

that you don't need to be good at it at all."

## What? We're getting paid?

Maltais-Bayda, who opens the show with her narration, is unblinking about her challenges and her own abilities. Even adult actors get the runs at the thought of that opening moment—never mind an 11-year-old.

"Yeah, I notice that usually before a show I'm nervous, but then I get onstage. And then I'm [my character] Beth, and it's all right. I would do this show without them even paying me."

So how does getting a paycheque for doing what you love feel like?

"We didn't even think we were getting paid," says McDougall. "We didn't do this for money. It's because you love it, because it excites you. For me, it's that I like people to see me. Not egotistically—like what I'm really like."

You guys certainly handle the press like professionals—do you have a lot of experience?

"Claire was practicing before; she came up with all these questions she thought you'd ask, and came up with answers for them."

Oh? What was your favourite?

"How does your character differ from your personality?" laughs Theaker-Brown. "I couldn't come up with an answer. I think it's more important to talk about the show. It's great. It's funny, it's accessible. That's the really nice thing about it."

## •ANNOUNCING THE RESULTS•

### THE MODERN-TRADITIONAL POETRY CONTEST, 1998

(story by Ivan Sundal, contest clerk)

This contest, which was limited to the Edmonton area, was looking for modern poems that have roots in tradition. The judges, who did not know the identities of the contestants, have exercised their discretion, and have allotted prize money to four poets. The chair of the judges, John King-Parlow, says "We had a promising first year, with enough good contributions for us to think about renewing the prize money next year."

There were a considerable number of entries, thanks to *Vue Weekly*, which published the guidelines several times. Thanks also go to the Stroll of Poets, the Canadian Authors Association, the Celebration of Women in the Arts, and the Writers Guild for announcing the contest. And of course thanks go to all the poets who entered the contest.

The contest was sponsored by BearCat Press. *Vue Weekly* was the media sponsor. The contest was endorsed by the Stroll of Poets Society.

#### The Judges:

- John King-Parlow - Alice Major
- Ruth Anderson Donovan - Lothar Krampol
- Richard Bosley

#### The Winners:

- **First Prize, \$100:** Marv T. McDonald
- **Second Prize, \$100 each:** Chris Tenove and Craig Miller
- **Judges' Special Award, \$100:** Rebecca Luce-Kapler
- **Honourable Mentions:** Richard Davies, Teri Taylor-Tunski, Ben Murray, Tim Bowling, Fred D. Anderson

#### IS THIS A KISS?

The young grass  
pulls my feet beyond the farm fence  
A wild slough-smell  
tells the way to the willows  
In the soupy water  
the polliwogs will be darting  
willy-nilly, easy to catch  
The little blue butterflies  
will be constantly looking for something  
and prairie buttercups will be open,  
coins in the pockets of  
the young grass

I kneel for a moment  
A sound of trickling hangs in the air,  
continuous, like quiet applause  
Did music just stop playing?  
I slide beside a willow bush  
Whirligig beetles and water-striders flick  
on the slough surface  
A hand of willow leaves brushes  
my hand. From the far bush a clear  
chip chip chip all on one note,  
then tseep tseep, high and sweet

I lean close to the willow branch  
It's smooth and silky, reddish-brown  
My lips touch it, my tongue moves over  
tiny knobs, slicknesses,  
scars from lost twigs  
Is this a kiss?

Mary T. McDonald (First Prize)

#### THE GARDENS WHERE SHE DREAMS

*The small perfection of the blue oranda  
It rises between lily pads and hyacinth  
like a dream the water had,  
fish born in the moon's tranquil sea*

—Lorne Crozier

The dawn sky stirred her shadows, made lucid the dark corners  
nudged the white cat into uncurling a paw to test the retreating night  
and wonder if he should venture forth once more  
before brightness sharpened all his prospects, sent them scurrying for cover  
Across the paving stone patio the trellis  
stretched light among tendrils of lavender wisteria  
rustling the green awake so that it would spill across the garden  
and shake the dew from the foxgloves and the grasses  
Threads of mist lingering about her like nebula  
*The small perfection of the blue oranda*

The noon sun bleaches the ground of shade all but  
beneath the cottonwood stretching over the yard's edge  
where she can curl in the dampness of the last darkness  
and watch for the presence she feels still searching  
the air whispering as its fingers part the wind  
something she remembers from a dream and not heard since  
Her arms shiver, wrap about her knees while she dares to close her eyes  
and conjure old, humid nightmares knowing she is calling  
As she smells the green bitterness of absinthe  
*It rises between lily pads and hyacinth*

Afternoon brushes heat into her skin until even shade won't soothe  
and she opens her skirts until they trail behind  
her hands touching the orange lips of tiger lilies so their petals fold away  
stamens painting her legs with their golden pathways  
that trickle to her footprints in the soil of their roots  
There is no escaping wind, sun, and desire—the triad  
that keeps her in the garden, stretched beside the green pool  
fingers scattering droplets of water that evaporate from her body  
slowing the swift coursing of blood that nearly drives her mad  
*like a dream the water had*

Evening susurations draw her to rest within the grassy hollow  
a bowl of moonlight that moistens her limbs and eases her swollen lips  
She sleeps, dreamless for a time, cradled in the ghostly light  
The white cat pads across her hip, insinuates himself in her arms  
startles her awake frightened by the darkness of her sleeping until  
she is reassured by his soft fur and the shadow of the cottonwood tree  
its leaves silent in the humid quiet of the night air  
waiting for cooler breezes from the sea to find their way across the garden  
and expire wisps of lingering heat, leaving the desires within her be  
*fish born in the moon's tranquil sea*

Rebecca Luce-Kapler (Judges' Special Award)

If you dig academia, theatre and seeing your pals in print, then *Canadian Theatre Review Online* is just the zine for you. Each issue has a theme, and includes articles from all over the country, and a complete new Canadian play! Past themes include *Puppets* (featuring Ronnie Burkett) and the complete text of *Tinka's New Dress*, and the current issue of *Opera and Music Theatre*. Check it out at [www.utpress.utoronto.ca/journal/jour5/ctr\\_lv5](http://www.utpress.utoronto.ca/journal/jour5/ctr_lv5).

dedicated to nothing but. Each contains photos, bios, soundclips, merchandising, reviews, look-alike contests—and one even has a quiz on which of the musical hunks you'd most like to marry. All I can say is, sad sad sad.

How many times has this happened to you? You hear a buzz about a new show from TO making the masses weep, laugh and change their lives. You prick up your ears, when, oh when, will it be produced here? It is, and you slap down your twenty bucks to see it—and it blows chunks. If anyone out there has heard about the new TO hit *The Norbals* (penned by Manitoba's Brain Drader) at Canadian Stage Company, let us know. Not that we want to hear that it is, in fact, fetid. The show is likely to hit E-town sometime soon, and a little consumer research is always prudent.

Get ready, readers. *Theatre Notes* will be circling around town to get your Christmas wishes for our annual segment. Be clever, be cruel, be naughty, but be prepared to be in print. The fun starts in December.

The lineup for the Stratford Festival's 47th season has been announced. Patrons can check out the following in 1999: *The Tempest*, *A Midsummer Night's Dream*, *School for Scandal* (directed by Richard Monette), *West Side Story* (featuring Tylie Ross as Tony), a new adaptation of *Dracula* by Marek Norman, *The Alchemist*, *Glenn, Richard II*, *Pride and Prejudice* and *The Scottish Play* featuring real-life husband and wife Rod Beattie and Martha Henry. I guess the flying monkeys are next season.

Say, you theatre students! In a pinch? How about a kick-butt bibliography on Canadian theatre history? A complete bibliography of our country's early theatre to 1984 is available on the Internet through the University of New Brunswick. You can choose from one of two detailed search forms at [www.lib.unb.ca/Texts/Theatre](http://www.lib.unb.ca/Texts/Theatre) or search the CanDrama database at [www.unb.ca/web/candrama/search/](http://www.unb.ca/web/candrama/search/). And stay off the NoDoze!

Obsessed with the Canadian production of *Rent*? You're not alone—*Theatre Notes* found 13 websites

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By ARAXI ARSLANIAN

You know you're in an independent theatre company when:

Your living-room furniture has been on stage about as many times as you have.

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You've ever said, "Don't worry, we can just gaff-tape it."

The audience recognizes you the minute you walk out on stage because you were cleaning up the vomit in front of your playing space only moments before.

You've ever said, "Don't worry, it should hold your weight."

You've ever chosen between paying your rent and writing a cheque to the Fringe.

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**Glenys Switzer**  
The Edmonton Journal  
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## THE ARTS

# Photographer High on Himalayas

Intimacy of show makes lasting impression

By MAGHARITA REGHELINI

As one travelogue puts it, Nepal is "the rooftop of the world." For those of us with a fear of heights, photojournalist Sean White will safely lead us on a *Himalayan High*. Through the camera lens, White takes us to the shimmering peaks of the Himalayas and descends into the valley of spirituality within the Nepalese community.

At the tender age of 21, White reveals an insight into a people and culture more commonly seen in the work of more experienced photographers. Through a multimedia presentation titled *Himalayan High*, White invites us to journey with him and takes us on personal tour of his collection of images. A sample of his work, available on the World Wide Web, gives a glimpse into the high-altitude adventure that is currently touring western Canada.

The website's image gallery contains a wide scope of scenes, from sweeping mountain vistas, to the welcoming smiles of Nepalese children. One of the most stunning photographs is of five Buddhist monks silhouetted against a sunset. One can imagine their state of meditative tranquility as they watch the sun vanish behind the mountains. Another photo that stands out is a black-and-white picture of a monk peering through a veil of shadows.

### The flow of cultural information

Although the show has both colour and black-and-white pictures, White has no preference of one medium over the other—he explains that, for him, "black and white photography is about the soul," and is most useful on portraits. Examining White's work, it's obvious he is capable of capturing more than just the moment.

*Himalayan High* promises to be an innovative presentation—projected slides, dissolved and synchronized to an original stereo soundtrack, are accompanied by a passionate live narration by the photographer. White says "the idea is to take the audience on a journey from a first-person point of view." Documenting the culture and spirit of the people in over 300 images, White keeps the story flowing with sequences of music that bring the images to life.

When White asked some school friends of his to create a sounds-track, he had no idea how big the images to life.

When White asked some school friends of his to create a sounds-track, he had no idea how big the images to life.



*Memories*  
by Ante Juric

Both Galleries located @ 10137-104 St Edmonton, AB T5J



Nepal ▶ *Himalayan High* by Sean White, Regzelini

of artifacts. People can touch, feel and smell." Even taste is a part of the journey. During the intermission you can savour a sample of authentic Nepali tea.

White stresses that *Himalayan High* was not created with any political or commercial goals in mind. In fact, the trip to Nepal was solely financed by White, and the production was also independent, with the help of some friends. However, as awareness of the project grows, it continues to garner support from a variety of corners, including a glowing endorsement from the Nepali consulate. White simply states, "It is a vehicle to promote multiculturalism, outdoor pursuits and communication through art."

One goal White does promote is an effort to raise money for school supplies, which he plans to send to the Sir Edmund Hillary School in Khumjung. Funds are being raised through the sale of posters and photos of White's images of Nepal.

Nov 12

Dec 5

99  
by C.W. GARDON

# Pitt-y the girl who loves Death

A few long, entertaining days with *Joe Black*

By PATRICK VUONG

Have you ever wondered what death would feel like? If *Meet Joe Black* is any indication, it's not all that bad. In fact, for females (and, of course, some men), it could be very interesting, mainly because Brad Pitt (*Seven Years in Tibet*) will walk to the other side.

In this film, Pitt plays

Death, who comes to our realm to prepare millionaire Bill Parrish for the end. Tempted to experience life as a mortal, Death makes a deal with Parrish: the businessman's demise will be delayed so long as he keeps Death interested with human life. The pact is made, and Death assumes a human body (and quite a good one, the lucky bastard) and is named "Joe Black" by Parrish. Joe's short existence as a human quickly becomes complicated when he has to choose between his duties as the Grim Reaper and his sudden love for Parrish's youngest daughter, Susan.

This story is somewhat similar to the recent *City of Angels*, starring Nicolas Cage as an emissary of God who has to choose between love and his responsibility to the order of the universe. One area in which that movie succeeded and *Meet Joe Black* fails is in the edit-

ing—*Meet Joe Black* could have been sensational rather than just the moderately entertaining movie that it is. At nearly three hours, this film is about 60 minutes too long. Scenes are drawn out to extreme lengths, and the whole affair becomes tedious in some parts. Long takes can give the sense of realism and cinematic skill—but when overdone, they can be very tiresome.

## Death doesn't become her

Another fault in *Meet Joe Black* is the lack of real chemistry between Susan and Joe. It's not so much the idea of a young lady falling in love with an other-worldly being as it is the lack of reasoning behind the love affair. She seems to be infatuated (like much of humanity) with his good looks rather than the love he has to offer. In this respect, the editing fails to create any real connection between the two lovers that is actually convincing.

But despite these obvious problems, *Meet Joe Black* is still an above-average film. If it's not the great performances or the escapist fantasy elements of the movie, then it's definitely the exploration of mortality and paternal love that makes this film good. The film does well to show both sides of death and the significance of life.

The actors are all well-cast and the roles played competently. Anthony Hopkins (*The Edge*) is, as

usual, excellent as the wealthy father who is forced to negotiate the terms of his own passing. He brings this natural complexity to all characters he plays, and Parrish is no exception. One really gets the sense that, amid all the superficiality of wealth, Parrish is an honorable man who loves his two daughters deeply.

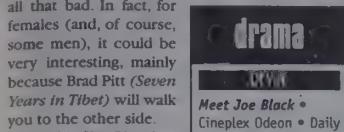
## Peanut butter and damned sandwiches

Pitt's performance as Joe is also strong. He adds small but necessary doses of naivete and boyish charm that lends well to his character. One particularly amusing scene is one in which he enjoys the tasting of peanut butter for the first time.

While other critics may find this scene questionable because they feel a near-omnipotent creature such as Death should know how peanut butter tastes, I beg to differ. Though I am no expert in other-worldly beings, I think it's logical to believe that since Joe has never been a human on Earth he wouldn't be able to indulge in an earthly delight such as peanut butter—hypothetically speaking, of course.

Lastly, Claire Forlani (*Mallrats*), who plays the beautiful Susan, is equally impressive and gives off a touching portrayal of a lady finding what love really means.

Ultimately, *Meet Joe Black* is entertaining, but only for those whose butts can stand the 180-minute commitment.



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## Audacious WWII film is Beautiful

Nazis, camps and comedy an unlikely combination

By RUSSELL MULVEY

At one moment in this film, a guy named Guido manages a look that sums up the way many concentration-camp victims must have felt. The look is one of absolute incredulity.

*Life is Beautiful* is a comedy about life in World War II Italy and about life in a concentration camp in Italy—not about surviving a concentration camp, about life in one.

This audacious movie was the Grand Jury prize winner at this year's Cannes Film Festival. I suspect that it didn't win because it's exceptionally well-acted, well-written or well-directed—although it's all three—but simply because it's so audacious.

The film is directed by Roberto Benigni, a gutsy little Italian guy who enjoys comparing himself to Charlie Chaplin. He's often compared to Peter Sellers and, in fact, he took over the role of Inspector Clouseau in one *Pink Panther* movie. In addition to being a director and actor, Benigni is also a writer—*Life is Beautiful* was his idea, and he co-wrote it with Vincenzo Cerami.

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## A case or two of mistaken identity

Benigni's previous films all have, on the face of it, a similar sort of theme. *Johnny Stecchino* is about



a bus driver who looks exactly like a vicious criminal. *The Monster* is about an ordinary man who everyone thinks is a serial killer. Both these films are about mistaken identity and are comedies with a very ugly idea at the heart of them.

In a very grand sense, *Life is Beautiful* is also about mistaken identity, but that is its only similarity to Benigni's previous films. The motivation at the centre of *Life is Beautiful* is not the ugliness of Nazism and its related idiocies, but a father's love for his son and his need to shield him until he can shield himself.

Benigni's co-star is the earthy, sexy Nicoletta Braschi, who has been in all of his films. Braschi plays Dora, a school teacher who Guido (played by Benigni) begins to woo as soon as he and his cousin arrive in scenic Tuscany. Unfortunately, Dora is engaged to be married to the local Fascist leader. Guido perseveres, and Dora is won over by his charm, humour and apparent knack for synchronicity. This courtship takes up the entire first half of the film and begins to wear a little thin.

## Love and fascism

The second half shifts its focus to the concentration camps. Guido and Dora are happily married and have a son when Germany moves into Italy and forces the lackadaisical Italians into rounding up Jews. Guido and his son get rounded up, and Dora elects to join them in a camp. Guido undertakes to convince his son that it's all an elaborate game. It's a charade he maintains despite the back-breaking



labour, the lack of food, the disease, the brutality and the sheer ugliness of it all.

*Life is Beautiful* is a well-made film. Cinematographer Tonino Deli Colli worked extensively with Pasolini (*Salo*) and also shot three films for Sergio Leone (including *The Good, the Bad and the Ugly*). He makes Tuscany as warm as a perfect lasagne and he makes the concentration camp look like—well, a concentration camp.

This is a very good film. Its single, minor flaw is the length of the first half, but this is overwhelmed by the humanity and grace of the rest of the movie.

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## DEAD CALM

Tonight's movie *Dead Calm* is an Australian suspense thriller. Now Australian movies have really taken off in the last 20 years. Since *Mad Max* we've had *Breaker Morant*, *Dark City*, and *Dead Calm*—with one of the main movers and shakers of Australian cinema behind it, George Miller, who was responsible for the *Mad Max* series. This movie also has authentic settings—*Witch Sunday Passage* and *The Great Barrier Reef*—and a down-under cast. So the real question is: "How Australian is this movie? Is it more of an Australian movie, or a generic movie?"

What I want you to consider while you're watching this movie, is to what extent—despite all its Australian background—is this movie truly Australian? And, to what extent is it another genre picture? You can also ask this of American movies, American genre movies in particular. To what extent are they truly American? And, to what extent is national identity either accentuated or blunted in any genre film? Genre, I think, tends to create separate identities that have nothing to do with the nations they're from. The genre itself becomes a new way of making films, something to work within. So you can see that we should be classifying movies more by affinity to a genre than affinity to a nation. You have to ask, in a movie like this as well, "Are all our hopes and fears—because they translate so well from a thriller in one country to a thriller in another country—are all our hopes and fears transcultural"? Well anyway, that's a lot to think about during the movie. Let's try for a little bit of smooth sailing as we go through this ... and I'll see you later.

What we have here is a suspense thriller. So, what kinds of conventions can we expect to see? Well first of all, we have the stranger—or the outsider—in the form of Huey. And we have the suicidal wife/mother versus the homicidal psychopath. We've seen this before in these kinds of movies. And, one thing that comes up is insanity—usually of the hero—it is often a risk when you come right down to it. Just see any Alfred Hitchcock film to see what I mean. We also have a lot of foreshadowing—and this seems to come up a lot in suspense movies. We have the dog who continually fetches things. We have the dog who continually opens doors—and these things come back to haunt the characters. And then we have the sedatives. We know they're going to come into place somewhere ... and in fact, they help save the day. And we have the risk of the separation of the family unit. Often it's the family unit itself that is at stake in suspense movies. There is also a whole lot of perversion and/or murder lurking about. Huey is responsible for a lot of that stuff.

What sparks this movie about death and a kind of rebirth—is the loss of a child at the very beginning. And, John—the husband—suggests a trip, weeks of calm at sea to get Rae—the wife—back in shape again. And she is very much, in some senses, still ants after the death of her child. She is a character in need of a close call, not calm seas. We know that from the outset. She is, in fact, becalmed psychologically when she has to take action—as all characters do when they get in this sort of position. In the end, it's Rae herself who manages to rescue her husband. In payment, maybe, for the way he's rescued her up till that point and been by her side to help her cope. And she is the one who finally becomes the hero in the end, because she is forced to.

Essentially, *Dead Calm* is a "fear of strangers" story. We have the ship of perverse pleasure that Huey comes from, versus the broken family that we see with Rae and John on the other ship. And these two ships have two different kinds of—well I guess we'd have to call it togetherness—as perverse as one is. Now this is the kind of thing that people who read Joseph Conrad come to realize, every ship stands for a different type of social order. So even in a small picture like this, these ships take on some significance. The family and love are the real things that are threatened when these two ships meet. And the strong versus the weak as well. And Rae has to somehow survive being—yes of the weaker sex, a woman. This adds to the fear and suspense. Throw in her recent loss and the temptation of suicide, and you've got a very strong potential for suspense here.

The question is, "Does Huey come to represent, well, almost death itself"? You might argue that Rae has to romance death to win her struggle. But that might be reading a little too much into this. She gives herself to death mainly to save her husband—and she has to make this ultimate sacrifice. The stranger—the outsider—in these movies must always be defeated. The question is, "Does this film play on our fears or does it amplify them and create a kind of disorder"? Well, in any case, until next week—I guess it's time to just wave goodbye.

# Film, film, wherever you may be

*Moving Pictures* marries genres

By ALEXANDRA ROMANOW

**M**oving Pictures, the very name for filmed images, conjures up visions of Lumière and Terpsichore engaged in a celluloid tango for two. Yet most dance companies simply film productions choreographed for the stage, forgetting that the two mediums are vastly different, resulting in a flat and often dull final product.

Thankfully, a new genre has sprung forth, spearheaded by film-savvy choreographers and filmmakers wanting to explore new

avenues of creativity. "Dancefilm" is the term for film and video merged with contemporary movement—a far cry from the old CBC presentations of *Giselle* filmed in a studio with two cameras.

For seven years, Toronto has hosted the highly successful Moving Pictures Festival of Dance on Film and Video. Lucky for us, the organizers have packed up the best of their show and are taking it on the road for a nine-city tour, with one of the stops being Edmonton's Metro Cinema this weekend. Partnering with the Metro is, appropriately enough, the Brian Webb Dance Company, proving once more that their efforts to put Edmonton on the national dance map are working. With a total running time of only 79 minutes, *Moving Pictures* offers viewers a veritable smorgasbord of 12 of the best dancefilms the world has to offer.

## Taking it on the Chin

One of the most intriguing works

offered up is *Tari Ricksaw*, a five-minute short directed by Nick de Pencier and featuring dancer/choreographer Peter Chin. Settling into a rickshaw, Chin bursts into flurries of highly stylized interpretations of classical Balinese dance—hands fluttering, face contorting into a dizzying array of expressions. Using one camera angle fixed squarely on Chin and cutting only occasionally to a shot of the faceless rickshaw driver, the effect is a mesmerizing juxtaposition of gorgeous, ancient movement against the constantly changing backdrop of the neon-lit Yonge Street strip. *Tari Ricksaw* was the winner of this year's festival award for Best Direction of a New Canadian Dancefilm, and deservedly so.

*When Ravens Fly* is the offering from Vancouver director Katherine Sharp and choreographer Katherine Labelle. Described as "two leather-clad Riot Girls who cross paths on a wet, mossy stairwell in Stanley Park, ensuing in a



*Moving Pictures* ▶ How do you know when you've got static cling?

clash of wills," it's in fact a beautifully shot piece that would benefit from stronger dance work. What little choreography the six-minute film actually offers is highly repetitive and limited in vocabulary. Overall, though, it does explore some interesting uses of editing techniques and camera work.

Then there are those wacky Australians (must be the Vegemite). Shona McCullagh definitely has a wry sense of humour and isn't afraid to aim it at the world's largest religious denomination, as she does with her two nuns battling over a bathroom in *Hurtle*. Featuring choreography specifically for the camera and utilizing post-production techniques to good effect, *Hurtle* is a convincing marriage of dance with film. While some of the acting is way over the top and the bathroom joke tires quickly, it does work, succeeding in being that rarest of breeds: a dance comedy.

One of the highlights has to be

*Elimination Dance*. Featuring the heavyweight talents of Bruce McDonald, Michael Ondaatje and Don McKellar, it's a surrealistic 10 minutes that may be light on actual dance but is heavy with clever intercuts and metaphors. The filmmakers' pedigrees really make *Elimination Dance* shine, and it's worth the price of admission for this film alone. McKellar provides an understated performance as a bumbling contestant in a twisted dance contest, where a droning MC reads embarrassing life situations off of cue cards, like "Anyone who has gone into a flower shop on Valentine's Day and asked for 'clitoris' when they meant clematis." Sure enough, a flustered couple scurries off.

There's lots of candy for the eye and food for thought on the menu. Even if you're not a converted contemporary dance lover, *Moving Pictures* offers a dazzling array of creative filmmaking for everyone. □

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# a MINUTE at the MOVIES

by Todd James

**I STILL KNOW WHAT YOU DID LAST SUMMER** Everyone knows what happened last summer already—can we get over this, please? Jennifer Love Hewitt is back as Julie, one year after the brutal murders of her high school chums. Now in college and still coping with the horrific memories of that carnage-filled summer, Julie's college friend (Brandy) invites her along on an all-expense-paid trip to the Bahamas—where murder and mayhem ensue once again. Expect plenty more of the by-now-all-too-familiar twists as the murders begin again. There's nothing new here—but then again, no one's expecting a fresh take on this very successful formula. **★★★**

**LIVING OUT LOUD** Holly Hunter plays Judith Nelson, the wife of a successful Manhattan doctor who dumps her for a younger woman. Forced to re-evaluate her old life and to create a new one on her own, Judith befriends the elevator operator in her building. Pat, played by Danny DeVito, is also facing life-changing experiences—the death of his daughter and the threat of having to throw away old dreams of a better life. As their friendship grows, Pat hopes for a more serious relationship with Judith, but she is ready to move forward and pursue her own dreams, which were pushed aside when she was married. While longing to find the person she once was, Judith's sense of herself is renewed through a mysterious stranger (Elias Koteas) and a jazz club singer (Queen Latifah). Told through clever fantasy sequences and backed by a moody jazz soundtrack, the directorial debut of Richard Lagravenes—he wrote the screenplays for *The Horse Whisperer* and *The Bridges of Madison County*—paints a very human picture of two souls adrift. The pacing of this movie is unfamiliar at first, but like a good jazz piece, it soon sweeps over the audience. The

## Vue Movies

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**CLOCKWISE** (1986) Dir. Curtis Morahan. Starring John Cleese and Alison Steadman. A clock-watching academic makes one wrong move and a lifetime of perfect punctuality goes right out the window. Monday, Nov. 23 at 8 p.m.

Metro Cinema  
Zeldner Hall, Citadel Theatre  
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**MOVING PICTURES** (1998) A selection of films from the 1998 Moving Pictures Festival of Dance on Film & Video, held in Toronto. Films to be screened include: TARI RICKSHAW; FULL SERVICE AUTOMATION; I AM ALWAYS CONNECTED; UNTITLED RED; POthead; DUST; SHELL; THE CHANGING ROOM; HURLE; BELLY BOAT HUSTLE; WHEN RAVENS FLY; and ELIMINATION DANCE. Fri-Sat, Nov. 21-22 at 8 p.m.

instrument affects those who have encountered it. Samuel L. Jackson is the last to feel its power, playing a violin aficionado eager to have the instrument for himself. On a shoestring budget, Girard filmed on location in all of the countries the violin passes through—he even used the languages, inserting subtitles where necessary, heightening the realism and passion of this extraordinarily engaging film. **★★★★**

**THE SIEGE** Hollywood loves terrorists and military men drunk with power, so why not roll the two together in *The Siege*? Denzel Washington plays Hub, the head of an FBI terrorism task force called in when an Arab group, demanding the release of their imprisoned leader, begins an escalating campaign of bomb threats in New York City. Annette Bening plays Elise Kraft, a CIA operative with her own agenda and mysterious ties to the Arab community. As the terrorist threat becomes more intense, Hub and Elise's efforts to catch the suspects are increasingly at odds, and a nervous government is forced to consider military tactics. Bruce Willis, cast entirely for his star power, gives a surprisingly sedate and dull performance as General Deveraux, a warrior who is reluctant (at first) to unleash the military on the streets of New York. When the military is given its power, the general's first command is to round up all Arab-Americans and have them put in internment camps. This breach of individual rights forces Hub and Elise to work together to find the culprits. Washington gives a measured, hardly electrifying performance, but he gets the job done. Bening is given her most interesting role since *The Grifters*, but it's Tony Shalhoub as Hub's partner who steals the show, playing the father of one of the camp prisoners. Credit director Edward Zwick with giving the terrorists a human face, but also be prepared for some heavy-handed preaching about the power of the American constitution. As provocative as some of the subject matter is, this is, above all, an action thriller—so the results are never in doubt. **★★★★**

**THE WATERBOY** It seemed as though Adam Sandler had made a breakthrough with his romantic comedy *The Wedding Singer*, but this juvenile schlock sees him back in the

form that will only appeal to pre-teen boys. Sandler plays Bobby Boucher, a soft-headed waterboy who becomes the star football player for a backwater Louisiana college—the regression into the man/boy character has already been well-explored in movies like *Babe* and *Madison*. Those films, moronic as they were, did have some laughs, but we're not so fortunate this time. Gags fail miserably, one after another, and the cast, which includes Kathy Bates as his overly protective mother and Henry Winkler as his head coach severely in need of therapy, add little hope for comedy. **○**

## VUE Ratings

✗	Awful
●	Bad
○○	Poor
○○○	Good
○○○○	Very Good
○○○○○	Excellent

Todd James hosts *A Minute at the Movies* on ITV News Thursdays at 5:30 p.m. Also catch Todd daily on Mix 96 FM.

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MEET JOE BLACK

Daily 1:00-4:30-8:00 PM. No passes. Presented in Digital

Theatre Sound

SEIGE

Daily 1:30-4:20-7:00-10:00 PM. Violent scenes. Presented in Digital Theatre Sound

I STILL KNOW WHAT YOU DID LAST

SUMMER

Daily 4:10-4:40-7:10-9:40-10:40 PM. Brutal Violence. No 7:10

Show Nov 23

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Daily 12:00-3:50-6:40-9:10 PM.

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CELEBRITY

Daily 7:20-10:00 PM. Coarse language, suggestive scenes

I STILL KNOW WHAT YOU DID LAST

SUMMER

Daily 7:00-9:30 PM. Mat Sat Sun 12:40-4:00 PM. Brutal

Violence. Presented in Digital Theatre Sound.

MEET JOE BLACK

Daily 7:30-8:00 PM. No passes. Presented in Digital Theatre Sound

RED VIOLEN

Daily 6:50-9:40 PM. Mat Sat Sun 12:50-3:40 PM. Presented in Digital Theatre Sound

WHITE MUD CROSSING

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WESTMOUNT

111 Ave & Great Road • 436-7343

ADULTS 16+ CHILD/SENIOR/TUES 13:00

MAT 14:00

PLEASANTVILLE

Daily 7:15-9:15 PM. Mat Sat Sun 1:30-10:30 PM.

VAMPIRES

Daily 10:00 PM. Gory violence.

MEET JOE BLACK

Daily 6:00-8:00 PM. Mat Sat Sun 1:00-4:30 PM. Presented in Digital Theatre Sound

SEIGE

Daily 7:00-9:30 Mat Sat Sun 1:45-4:15 PM. Violent

I STILL KNOW WHAT YOU DID LAST

SUMMER

Daily 7:00-9:30 Mat Sat Sun 12:40-4:00 PM. Brutal

Violence. Presented in Digital Theatre Sound.

WHITE MUD CROSSING

Daily 7:30-8:30 PM. Mat Sat Sun 3:30 PM. No passes. Presented in Digital Theatre Sound

RED VIOLEN

Daily 6:50-9:40 PM. Mat Sat Sun 12:50-3:40 PM. Presented in Digital Theatre Sound

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# Restaurants

## LEGEND

\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

\* Price per person, before tax & tip

For your FREE listing  
to 426-2889

# DISH

## ALTERNATIVE

**Badass Jack's** (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. A fresh and healthy alternative, featuring fresh baked bread, carved off the roast subs, and homemade side dishes. (open 'til 12 am on weekends) \$

**Ber-zerk** (8128 - 103 St., 431-9864) Bigger scoops + low prices = A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milk shakes, floats, home-made waffle cones, 'squishies' (aka slurpees), etc. \$

**Le Brasserie** (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. Come in and check out our friendly atmosphere with friendly staff. \$

**Cafe Mosaics** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$

## BAKERIES

**Mr. Samosa** (9630 - 142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevra, ghatia, samosas, nan and roti. Indian sweet maker.

**Skopek's Bake Shop** (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon.-Fri.

**Tree Store Bakery** (8612 - 99 St., 433-8924) Artisan bread shop making pain au levain (true French sourdough). Flour milled on site. Brioche (Fri & Sat.) and more. Tues-Fri 10:30 am-6 pm. Sat 9 am-4:30 pm

## BISTROS

**Bistro Praha** (10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$

**Cafe Select** (10016 - 106 St., 423-0419) Offering lunch, dinner and late night din-

ing in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week.

**Cafe De Ville** (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$

**C'est Bon Bistro** (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name". \$

**Lola's Restaurant & Martini Bar** (8230 - 103 St., 436-4793) Sensual dining experience. Lunch, brunch, dinner, dare to have it all. \$

**Manor Cafe** (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$

**Matess Urban Bistro** (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. \$

**Sweetwater Cafe** (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop in by the evening for wine & one of our specialty pastas. \$

## BREW PUBS

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$

## CAFES

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

**Bennys Bagels Cafe on Whyte** (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

**Breadstick Cafe** (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

**Cafe La Gare** (8104-103 St., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81 Ave., 439-2969) Smoking. Just two doors down, with a style of its

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to 426-2880

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\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up
* Price per person, before tax & tip	

**Timothy's** (10250-102 Ave., 3rd Floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. \$

**Turtle Creek Cafe** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes + pizza, stir-fries, pasta and more. \$\$

**Unheaddof Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$

**Urban Lounge** For lunch, dinner or late night fare, experience wholesome home-made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you dine. \$

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

**Zac's Place Cafe and Pub** (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

## CHINESE

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$.

**Man's Cafe** (12520-118 Ave., 452-3672)

A super stop for a variety of tasty treats.

Make sure to try the Oriental Stir-fry. \$\$

## EAST INDIAN

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

**Spicey House** (9777-102 Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakoras, biryanis, tandooris. Catering for all occasions. \$

## EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$

**Madisons Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Up-scale regional cuisine with a European influence. Full catering and banquets. Mon-Sat 8am-11pm, Sun 8am-2pm. \$\$

**Three Muskateers** (10416 - 82 Ave. 437-4239) French creperie, with an assortment of appetizers, soups and salads as well as crepe entrees and kid's menu. Open Thurs-Sat 11:30 am - 11 pm. Sun - Wed 11:30 am - 10 pm. \$-\$

The Real Alternative to the Everyday Cafe



10116 • 124 St. Ph. 488-1553

Open Daily • Breakfast Served on Weekends

## DISH

Sun. \$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

**Osaka** (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

## MEXICAN

**Julio's Barrio** (10450-82 Ave., 0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

**Lone Star Cafe** (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$

## PAstry SHOP

**Alain Patisserie** (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

## PIZZA

**Funky Pickle** (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$

**Miami Pizza** (84240198 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

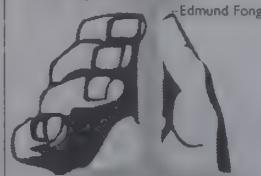
**Pharos Pizza** (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our speciality. We also offer small dishes for individuals. ||

## THAI

**Bua Thai Restaurant** (10049-113 St.,

## booze of the week

**1998 Georges Duboeuf Beaujolais Nouveau** Around \$14.50. On the third Thursday of every November, the new vintages of Beaujolais are offered with great fanfare. Made from the Gamay Noir grape, the wine is purple in colour and charged with zesty acidity. It reeks of strawberries and is best quaffed slightly chilled.



## JAPANESE

**Furasato** (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising

Tea, Wine & Spirit Merchants

St. FRANCIS ABBEY BREWERY

O'Byrne's Irish Pub GUINNESS THE CREAM OF IRISH BEER

The Finest Traditional Irish Fare & The Home of Beef & Guinness Stew

Features change Daily

10616 - 82 Avenue

Ph.: 414-6766

## The great grape race for Beaujolais

By JENNIFER COCKRALL-KING

**ABOUT SIX WEEKS AGO**, a race began in the Beaujolais region of France to get the Gamay Noir grapes for the annual release of Beaujolais Nouveau.

On the third Thursday of November, traditionally at one minute past midnight, corks will pop around the world and the new vintage will be tasted and toasted.

These days, the release of the Beaujolais Nouveau is as much a marketing phenomenon as anything else. It coincidentally ties in with the American Thanksgiving weekend, kicking off the holiday season. But it has charming origins and remains an event which is low on snootiness and big on bonhomie whether you fancy yourself a wine connoisseur or are just a fan of good grape juice.

Costing \$10-\$20 per bottle (mostly the cost of air freight), Beaujolais Nouveau is not supposed to compete with finer classically-made wines. It's made quickly with immediate consumption in mind. It's a pub and bistro wine that is fruity and frosty and goes down easily. Originally, it was essentially a draft wine, made and consumed in the Beaujolais region, whose yearly arrival created enough of a frenzy to make a party out of it. Parisians caught wind of the fun and wanted in on the festivities—thus the race began.

The wine was literally held at the wineries by law until the appointed release day, when trucks (later planes) would race north to

Paris amid great hype and publicity for the honour of being the first wines to quench the thirst of eager Parisian crowds. These days, about 70 million bottles of the Nouveau, or half of the Beaujolais region's annual production, are made by an expeditious harvest, speedily fermented and bottled, and distributed by any means possible to hit the midnight deadline.

## Red but almost white

If you're not normally a red-wine drinker, don't worry. Beaujolais Nouveau is about as close to a white wine as a red can get. In fact, it tastes best when served slightly chilled.

Unfortunately, in the past few years, the hoopla has died down and there aren't as many events taking place to celebrate the release. However, wine stores around town will pick up their shipments first thing Thursday morning and have the wine ready for sale that afternoon. Just about every wine store will have some, but it doesn't last long and is best consumed in the first few months after bottling.

A Time for Wine in Riverbend Square will have their Beaujolais Nouveau for sale by mid-afternoon on November 19. They'll also have some bottles open so that you can try it before you buy. Sunterra in Commerce Place is having a free tasting on November 20, between 3 p.m. and 6 p.m., so drop by and toast the new vintage with them.

## UKRAINIAN

**Pyrogy House** (12510-118 St., 454-7880) Pyroges and cabbage rolls - just like Baba used to make. \$

## VIETNAMESE

**Bach Dang** (7808-104 St., 448-0288) Vietnamese Noodle House. \$

**Oriental Noodle House** (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. ||

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

LONE STAR Cafe

'Tis the Season To Be Jolly...

It's never too early to book your Lonestar party. Call us for more information.

11811 Jasper Avenue Tel (403) 488-4330

## alternative

AREA 51 11725b Jasper Ave., 413-0147.  
•live rock music every FRI & SAT.

BUDDYS DANCE PUB 10112-124 St., 488-6636.  
•Every WED karaoke. •Every SAT aft. Pool Tournaments. •Every TUES Buddys Dance Pub.

CLAREVIEW PUB 104, 550 Clareview Rd., 414-1111. FRI 27-SAT 28:  
The Rage.

H2O LIQUID BAR 10044-82 Ave., 433-5704.  
•Every FRI-SAT: Maximum R & B, Real R & B/Rock & Roll/Garage and related from the 50s to almost recent.

LUSH 10030A-102 St., 424-2851.  
•Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. •Every WED: Bronx Night-Retrobution with DJ Hurricane. •Every THU: Mad Cow-British Music with DJ Jesse. •Every FRI: In the Velvet Underground, Funkalicious. •Every SAT: Groovy Train.

THE MARQ 10018-105 St., 415-5084.  
•Every THU: Gothic Industrial. •Every FRI Club Classics. •Every SAT Elevate. •Every SUN: Pyjama party.

MICKEY FINN'S 2nd Fl., 10511A-82 Ave., 439-9852.  
•Everyday TUE 8 pm: Happy Hour. So What art You Waitin' for? •Every SUN: Open Stage Hosted by Everett Lalo. WED 19: Uz Jsme Doma.

NEW CITY LIKWID LOUNGE 10161-112 St., 413-4578.  
•Every SUN: Concept, Edmonton DJs. •Every WED: Smirnoff Swing Cabaret. •Every THU: Bad Hair Day. THU 19: The Cartels, Namesake, Radio City Riot Squad. FRI 20: DJ Roach vs DJ Split Milk. De la Soul. SAT 21: Las Vegas Crypt Keepers, Dive. THU 26: Rake, Fifth Season. FRI 27: Feast, Shag. SAT 28: Spyder, Chuck Rock, Shane's Birthday Bash!

THE POWER PLANT U of A Campus, Sub info/ticket centre, 492-8309. SAT 28: David Gogo.

REBAR 10551-82 Ave., 433-3600.  
•Every SUN: DJ Big Da, alternative. •Every MON: DJ Mike's requests. •Every TUE: DJ Chuck, rock & DJ Ryan Coke punk, rock, ska. •Every WED: DJ Big Dada, alternative. •Every THU: Level 1: Davey James & Code Red, hardtimes/techno/house/Level 2: Flashback DJ Mikee, goodtimes/classics. •Every FRI: Level 1: DJ Mikee, techno/rock/alternative; Level 2: Davey James & Code Red with guests, house/techno.

•Every SAT: Level 1: DJ Mikee, techno/rock/alternative etc.; Level 2: Davey James, the After Party. THU 19: (downstairs) Plastic Compilation - CD Listening Party. (upstairs): T Bone. SAT 28: (upstairs) Field Day, Choke.

REV 10030-102 St., 423-7820. FRI 20: Lure - CD release party, Broken Nose, The Hummers. SAT 21: Molley Reach, Hurricane Delores, National Dust. FRI 27: Innate, Pawn, Mind's Eye. SAT 28 (licensed)- SUN 29 (all ages): Hayden, Bodega.

THE ROOST Private Member's Club, 10345-104 St., 426-3150.  
•Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down-De Weena Love. •Every SAT: Up-DJ Alvaro. •Every SUN: Down-DJ James. •Every SAT: Up-DJ Code Red. •Every SUN: DJ Who the @! is Alice.

ROSE BOWL DOWNTOWN 10111-117 St., 426-2950.  
•Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down-De Weena Love. •Every SAT: Up-DJ Alvaro. •Every SUN: Down-DJ James. •Every SAT: Up-DJ Code Red. •Every SUN: DJ Who the @! is Alice.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-FEST(3378). SUN 29 (7:30 pm): Quar-tette.

FOX & HOUNDS NIGHTCLUB 109 423-2913.  
•Every SAT: MUSICITY/ALLSTAR Show "Original Music Discovery TV Project", •Every WED: Alternative Night with DJ Wic and DJ Fern.

FULL MOON FOLK CLUB Riverdale Hall, 9231-100 Ave., 438-6410. FRI 20 (8 pm): Jez Lowe. FRI 27: Trilogy: 2000 Years of Christmas.

GASOLINE ALLEY 10993-124 St., 482-6382. FRI 20-SAT 21: 2ND SUN.

GREAT CANADIAN BAGEL 8623-112 St., 634-0460.  
•Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743.  
•Every FRI: jazz & blues: Wide Awake & Dreaming (9pm-1am). •Every SAT: jazz & alternative: The Method (9pm-1am).

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211.  
•Every MON-SAT: Live Blues/Country During Happy Hour. •Every SUN (aft): Blues/Country Jam Session.

KINSMEN SPORT CENTRE 451-8000. SAT 28: Captain Tractor, Painting Daisies.

LA HABANA 10238-104 St., 424-5939.  
•Every WED: Latin Dance Lessons. •Every THU: Dance Party. •Every FRI & SAT: Los Caminantes.

LITTLE FLOWER SCHOOL Behind Telus Field, 421-7577.  
•Every WED (8 pm): Open Stage - hosted by Randy Smallman.

MISTY ON WHYTE 10458B-82 Ave., 433-3512.  
•Every MON: Open Stage Hosted by Terry.

O'BYRNE'S IRISH PUB 10616-82 Ave., 414-6766. SUN 22: Celtic: Northwest Passage. MON 23: A Night of Music: An AIDS NETWORK Fundraiser, Jeff Hendrick & Guests. TUE 24: Live Irish Session: Shannon Johnson & Maria Dunn. WED 25: Hot Latin/Salsa Tunes with Bomba.

REBAR 10812 Kingsway Ave., 479-3600.  
•Every MON: Open Stage with TicketMaster events. Open Daily except 1 Sundays. Hours: Mon 9:30-2 pm; Tue-Fri 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-2 p.m.

TICKETMASTER ON THE SQUARE 1001 8th St., 448-1001.  
•Every MON-FRI: Open Daily except 1 Sundays. Hours: Mon 9:30-2 pm; Tue-Fri 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-2 p.m.

482-2589. •Every SUN: Jam.

SUBLIME 10147-104 St., Bsmtn., 905-8024.  
•Every FRI: DJ Raws. •Every SAT: Locks Garant.

SUB STAGE Main Floor, SUB. WED 25 (12:15 pm): Maud.

## blues &amp; roots

THE ARTS BARN 10330-84 Ave., 448-2517, 453-2440.  
THU 19-SUN 22: Hovel Reunion 25th anniversary: Joe Hall, Brent Titcomb, Humphrey & the Dumptucks, Gaye Delorme, Pontiac, Hans Stamer, Hot Cottage and more...

BLACK DOG 10425-82 Ave., 439-1082.  
•Every SAT (3-6 pm): Hair of the Dog.

BLUES ON WHYTE 10329-82 Ave., 439-5058.  
•Every SAT (3-6 pm): Blues Jam. THU 19-SAT 21: Russell Jackson. SUN 22: The Swingin' Ya Band. MON 23-SAT 28: Nigel Mack. SUN 29: The Stone Merchants.

THE BLUZ CAFE 111, 390 St. Albert Rd., Mission Hills Plaza, St. Albert. •Every MON-THU: Open Stage. •Every SAT & SUN afternoon Blues & Jazz Bands.

CAPPUCINO AFFAIR 8 Sioux Rd., Sherwood Park. •Open stage every THU (7:30-11 pm), for musicians, comics and poets, hosted by Ron Taylor.

CATALYST THEATRE 8529-103 St., 968-0200. SAT 28 (8 pm): Banan Air - fundraiser for sound-man, Michael Tulley's stolen sound equipment: Norte Dame Des Bananes Choir.

CHATEAU BEIRUT 12323 Stony Plain Rd., 482-5442. •Every SAT: Live Middle Eastern Music.

CITY MEDIA CLUB 6005-103 St., 433-5183.  
•Every FRI: Dart Night. FRI 20: Laura Langstaff & Summer Sage. SAT 21: ABRS (Alberta Burn Rehabilitation Society). An Evening of Music & Awareness. TUE 24: Lynn Miles. FRI 27: Sherwood Lumsden & Terry Tufts. SAT 28 (8 pm): Rafiki! fundraiser: Minister Faust, Wendy McNeill, Malcolm Azania, Mike Sadava, Sticks & Stones.

CLUB MACARENA 10816-95 St., 425-5338.  
•Every SUN: Jammin' & Madness (Open Jam).

CORKS 10407-82 Ave., 433-1969.  
•Every SUN: Acoustic Open Stage with Jose Giseau. THU 19: Sol 3. THU 26: Thirsty.

CRISTAL LOUNGE 103366 Jasper Ave., 426-7521.  
•Every WED: DJ Split Milk & Guests. •Every SUN: Laff City amateur Comedy Showcase.

EDMONTON QUEEN Rafter's Landing, 9734-98 Ave., 424-2628. •THU-SAT: Dockside Entertainment Until Dec. 30 buffet and dancing to Darrell Barr & the Rafters. Until Dec. 30.

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art galleries  
shows & events • events & happenings

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 20, 8527 rue Marie-Anne-Gaboury (91 St.), 451-3427. **FAMILY AFFAIR:** Artwork by Gaston Charest, Doris Charest, Remi Genest, Mark Genset, Pierre Choquette and Renee G. Poulin. Until Nov. 23.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6222. • **THE POOLE FOUNDATION GIFT:** Permanent collection exhibition. • **BRUSH WITH**

North American traditions of large abstract paintings which assert the character of the brush stroke being the integral part of the painting. Until Aug. 31. • **Contemporary Art Issues Reading Group:** Every second THU, 7 p.m. • **Envisioned Spaces: Lectures on Contemporary Architecture:** • **JUST FOR THE LOVE OF IT:** The Shirey and Peter Savage collection of Canadian Prints. Nov. 21-Jan. 17. Opening reception, FRI, Nov. 20, 8 p.m. • **BEAUTY AND THE BANAL:** Janet Cardiff, Chris Cran, Lesley Menzies, Lyndal Osborne, Laura Vickerson, John Wyll, Angus Wyatt, how we assign aesthetic and cultural value to things around us. Nov. 21-Jan. 17. Opening reception, FRI, Nov. 20, 8 p.m. • **KITCHEN** • **Vera Gertley:** The Gap. Opening reception, FRI, Nov. 20, 8 p.m. • **Artists' Workshops** SAT, Nov. 21, 1-3 p.m. • **Art Rental Gallery:** Margaret Brine Gallery, Lower Level EAG. • **SMALL ART 1998-99:** Annual Christmas Small Art Sale. Opening reception: FRI, Nov. 20, 7 p.m. Nov. 23-Jan. 9.

**FAB GALLERY** U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 492-2081. **MATERIA PRIMA:** Printmaking works by Maggie DeRango. Until Nov. 29. Opening reception Nov. 19, 7-10 p.m.

**SNAP PRINT GALLERY** 10137-104, back of Latitude 53, 423-1492. 99: Mixed media installation by C.W. Carson using print and print-related work: transfers, lino prints, photocopies and collage elements. Until Dec. 5.

**SPECIAL-T GALLERY** 284 Saddleback Rd., 437-1192. **MIXED PALETTE:** Members of the Society of Western Canadian Artists. Until Jan. 15.

**VANDERLEELIE 1034-134 St., 452-0286. JIM DAVIES:** Solo exhibition of new work by Edmonton artist Jim Davies. Canvases and works on paper inspired by the lush gardens and watercolor properties of Vancouver Island. Until Dec. 8. Opening reception, THU, Nov. 19, 7-9 p.m.

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REYNOLDS ALBERTA MUSEUM Wetaskiwin, Highway 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

## film

EDMONTON FILM SOCIETY Provincial Museum Auditorium, 102 Ave. & 128 St., 421-9775. MON 23 (8 pm): Clockwise.

GARNEAU 8712-109 St, 433-2212. Elizabeth, Nov. 20-26.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. THU 19, 26 (2pm): Films for the retired and semi-retired.

METRO CINEMA Zeidler HALL, Citadel Theatre, 9828-101A Ave., 425-9212. Moving Pictures. Fri, Nov. 20-SAT, Nov. 21, 8 pm.

PRINCESS 10337 Whyte Ave., 462-1871. Happiness, Nov. 19. Life is Beautiful or La Vita e Bella, Nov. 20-26.

## lectures/meetings

BOYS & GIRLS CLUBS Six Locations, 483-5599. weekly: Parent-Talking To Your Children

BRAHMA VIDYA BURUKULAM U of A, 450-2796. THU 19: Public Lectures.

CITY HALL Sir Winston Churchill Square, City Rm., FRI 20: (432-0868). National Day of the Child. SAT 21: (458-1735) History of Black Canadians. Educational Session (2 pm); Stanley Johnson, author of *My Name is Not George: The Story of the brotherhood of Sleeping Car Porters in Canada*, speaks on Canada's first all-black union. SUN 22: (477-2854) Karma - Cause and Effect Workshop. WED 25: (450-2790). Freedom from Fear lecture.

THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 475-1826, 951-2324. Every FRI 7 pm., everyone interested in learning Shamanic Journeying are welcome.

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family,



He's got jungle fever, she's got jungle fever  
Dogs, wrong people. There are many things taboo in society, some for better reasons than others. One on the more salty side is an interracial relationship which playwright Marty Chan explores in his latest work, *Mom, Dad, I'm Living With a White Girl*. But Chan adds a twist to the story of a young Chinese man who's deathly afraid of spoiling the beans to his parents. The recipe's simpler, take a few Asian actors, excerpts from a B-movie, add in a

healthy dose of spoofing stereotypes, and voila—your theatrical dish is complete. Actually, Chan knows of what he speaks—he too felt anguish when he was faced with having to tell his folks he'd moved in with a Caucasian lass. Still, we're not sure if they know yet! *Mom, Dad, I'm Living With a White Girl* is at the Roxy Theatre until November 22.

Friends & foes: Group for gay men, gay/lesbian facilitators.

GRANT MACEWAN COMMUNITY COLLEGE Jasper Place Campus, 10045-156 St., 497-4303, 497-5000. •Big Band Recruiting Members. •Children's dance classes. •Shall We Dance? •Educational Travel Tours: New York City & London, England.

IDLWYLDE LIBRARY 8310-88 Avenue, 451-2043. THU 19: Personal Directives Workshop.

IMAGES ALBERTA CAMERA CLUB John Janzen Nature Centre, 469-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

THE MARS HILL CENTRE 435-0202. Help for "High Stress" Kids - Confident Kids: Until Nov. 25.

PROVINCIAL MUSEUM AUDITORIUM TUE 24 (7 pm): (451-8000) Himalayan High: presentation and exhibit on Nepal and the Himalayas, presented by Mountain Equipment Co-op and Sinless Sweets. •WED 25 (7:30 pm): (453-9113) Environmental Event: Wild Alberta Series: Today's Current Environmental Issues. Peter Lee (World Wildlife Fund). Is there a Future for Alberta's Natural Heritage? Dr. Fred Vermeulen (U of A): Alberta's Last Great Wilderness: a Photographic Journey.

PSYCHIC SOCIETY OF ALBERTA 12530-110 AVE.,

PUBLIC MEETING 496-6211. Lago Lindo Elementary School, 17303-95 St., MON 23: North Edmonton proposed changes. Eaux Claires Neighbourhood Structure Plan. •Wellington Junior High School, Gymnasium,

13160-127 St., 496-6215. WED 25 (7 pm): Northwest Edmonton, propose amendment to the Palisades area Structure plan and the Hudson Neighbourhood Structure Plan

SCHIZOPHRENIA SOCIETY OF ALBERTA General Hospital, Rm 3R03, 11111 Jasper Ave., 452-2461. TUE 24 (7-9 pm): General meeting: Dr. Scott Purden "First Break Program"

VISUAL LINKS 200, 5041 Calgary Trail N., 413-5197. Meetings Every WED's, 7:30-8:30 PM, How to make money on the Internet.

WEST END TOASTMASTERS MEETING 10451-17 St., Rm 112, info: Jerry @ 472-4911 Every TUES. Personal Growth and development, communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two-hour weekly meetings.

## literary

ASCENDANT BOOKS 10310-124 St., 452-5372. SAT 21 (1-4 pm): Nicolette Groeneweld, author, book signing. *Madame's Book of Love Stories*, and her new workbook, *SAT 21 (1-4 pm): Book Review*. SUN 22 (1-4 pm): Cosmic Cafe, Mexican Cafe, Workshop, SAT 28 (1-4 PM): Diane Fleming - Info Scoping. SUN 29 (1-4 PM): Cosmic Cafe, Greg Brandenbarg, Ethnobotanist -Plants and Philosophy Workshop, learn the universal truths that connect us.

AUDREYS BOOKS 10702 Jasper Ave., 423-3487. THU 19 (7:30 pm): Celebration of the publication of *God of the Sun*. FRI 20: Robert Bateman autographing his new book, *Safari*. SAT 21 at City Hall (2 pm): Stanley Grizzle, reading and discussion of *My Name's Not George: The Story of the Brotherhood of Sleeping Car Porters in Canada*. MON 23: Great Canadian Literary Tour! Readings by Shanti Mootoo, Robert Hiles, Anita Rau Badami, David McGimpsey, Rob McLennan, Susan Musgrave.

MISTY ON WHYTE 10458B-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings.

ORLANDO BOOKS 10123-82 Ave., 432-7633. •FRI 20 (7:30 pm) Sally Ito Launch, *Floating Shore*. FRI 27 (7:30 pm): International Institute for Qualitative Methodology

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. THU 19: Fiction Book Group. THU 26 (7:30-8:30 pm): Twelve Months of Mysteries

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED of the month, Talking Book Club.

THE WRITE GROUP Block 1912, Old Strathcona, 104 St. 82 Ave., 465-7330. Meeting every second THU, come out and meet with other aspiring writers to talk about issues of interest to writers.

## live comedy

CRISTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. Every SUN evening: Amateur Comedy Showcase, open mike, pre-screening/auditions. Every WED (8 pm): Laff City.

HORSESHO SPORT LOUNGE 13610-58 St., 457-5858 SUN 22: Rick Reed.

SANTANNA'S 17930 Stony Plain Rd., 481-7625 WED 25: Damien James.

SIDETRACK CAFE 10333-112 Street, 621-1326. Every SUN: Variety Night hosted by Atomic Improv Co

YUK YUKS WEM, 481-9926. Every WED: Hypnotist Sebastian Steel.

## special events

CHRISTMAS TRAIN FUNDRAISER Hotel Macdonald, Wedgewood Room, 420-1757. Sun 29: Proceeds from the benefit will go to the women's shelter Edmonton Winhouse. High tea, Christmas music by Kennedy Jensen, a preview of Christmas Train and a ticket to the play opening Dec. 15 at the Kaasa Theatre

HOWEL REUNION The Arts Barns, 10330-84 Ave., 448-2517, 453-2440. 25th Anniversary Sun 4 Night Extravaganza, Nov. 19-22

MIDWIFERY BENEFIT DANCE Bonnie Doon Community Hall, 9240-93 St., 466-0914 with The Critter Family & Sound Decision Silent Auction, Sat. Nov. 21 7 pm

RAFIKIS! City Media Club, 6005-103 St., CKER Bldg., 475-7229, 439-9627. SAT 28 (8 pm): Fundraiser in support of community projects in Rwanda: Minister Faust, Mike Sadava, Wendy McNeill. Sticks & Stones

## sports

GYMNASIICS Grant MacEwan College City Centre Campus, 479-0061. SAT 21-SUN 22: The Canadian National Championships for Group Rhythmic Gymnastics

HOCKEY - OILERS www.edmontonoilers.com WED 25: Oilers vs Colorado. SUN 29: Oilers vs Chicago.

HORSE RACING Northlands, 471-7377. Northlands Simulcast racing, 7 days a week

SOCCER •EDMONTON DRILLERS Coliseum. TUE 24: Drillers vs Kansas City. SAT 28: Drillers vs Kansas City.

## BESTSELLERS

### Fiction: Hardcover

- 1) Path of Daggers
- 2) Vampire Armand
- 3) Anne Rice (Random House)
- 4) Bag of Bones
- 5) The Devil's Advocate
- 6) Rainbow Six
- 7) Tom Clancy (Putnam)
- 8) The Love of a Good Woman
- 9) Alice Munro (McClelland & Stewart)

### Non-fiction: Hardcover

- 1) 9 Steps to Financial Freedom
- 2) The Orman (Random House)
- 3) 777
- 4) Peter Newman (Penguin)
- 5) Something More
- 6) Sarah Ban Breathnach (HB Fenn)
- 7) Simple Abundance
- 8) Sarah Ban Breathnach (HB Fenn)
- 9) In the Meantime
- 10) Linda Vanzant (Districan)

### Fiction: Mass Market

- 1) Runaway
- 2) V.C. Andrews (Districan)
- 3) Survival of the Fittest
- 4) Jonathan Kellerman (Bantam)
- 5) Star Trek: The Next Generation
- 6) John Vorholt (Districan)
- 7) The World Has Altered
- 8) Martha Grimes (Penguin)
- 9) Winner (Penguin)
- 10) David Baldacci (HB Fenn)

### Fiction: Trade Paperback

- 1) Fara Kaa
- 2) The Kinship (McArthur & Co.)
- 3) Midwives
- 4) Chris Bohjalian (Random House)
- 5) The Book of the Dead
- 6) Toni Morrison (Penguin)
- 7) Journey to Cuberville
- 8) Scott Adams (Andrews McMeel & Turner)
- 9) Celestine Prophecy
- 10) David Redfield (HB Fenn)

### Non-fiction: Trade Paperback

- 1) Don't Sweat the Small Stuff
- 2) Richard Carlson (HB Fenn)
- 3) Stump Farm
- 4) Robert J. Adams (Megamy)
- 5) Horse Crazies
- 6) Robert J. Adams (Megamy)
- 7) Habits of Highly Effective Teenagers
- 8) Covey (Districan)
- 9) Chicken Soup for the Woman's Soul
- 10) Jack Canfield et al (Thomas Allen & Sons)

BESTSELLER information compiled by

SMITHBOOKS

Edmonton Centre



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# theatre

**SCENE OF GREEN GABLES** The Arden, 5 St Anne St., St. Albert, 459-1726. Presented by St. Albert Children's Theatre, Classic by L.M. Montgomery. Anne Shirley, an orphan child who brings happiness and love into the lives of her foster parents, set in Prince Edward Island. Nov. 27-29, Dec. 2-6.

**THE BEST CHRISTMAS PAGEANT EVER** Kaasa Theatre, Lower Level, Jubilee Auditorium, 432-9483. Presented by the Stage Polaris Young Company Players (ages 6-13). Check out what went wrong with the annual Christmas Pageant.

• Thanks to the most unusually kids in the neighbourhood. Nov. 19-Dec. 13.

**A CHRISTMAS CAROL** Roxy Theatre, 10708-124 St., 477-5955. Presented by Workshop West Theatre and Shadow Theatre.

Adapted by Blake Heathcote with Leslie Faith Wade. More than a dozen characters are performed by three actors in a fast-moving, high energy, spooky, joyous portrayal. Nov. 26-Dec. 6.

**DICK MACY AND THE SWING FELLAS** Celebration Dinner Theatre, 11303 100 St., 448-9339. Sal Sisaloni has big plans for his swing club-big illegal plans that is! Plans that include kidnapping and murder! Meanwhile, Charity Cherb has very important news to share, Tuesday has fallen for the wrong man! Until Dec. 20, New Year's Eve Bash. Dec. 31.

**DANCE BETWEEN THE WORLDS** Sacred Heart Church, 10821-96 St., 432-7611. Presented by Big Sky Theatre.

**DIE NASTY** Varscona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Every MON night @ 8 PM.

**FUENTE OJEJUNA** Second Playing Space, Timms Centre for the Arts, U of A, 492-2495. Presented by the U of A Department of Drama. The Sheep Well by Lope de Vega. A story of love, honour and loyalty. Nov. 17-21.

**THE HOUSE OF POUTSIE PLUNKET** La Cite Francaise, 8527-91 St., 431-1750. Presented by Catalyst Theatre. By Jonathan Christensen and Joey Tremblay, a prairie gothic tale. Nov. 27-Dec. 13.

**INTO THE WOODS** Red Deer College, Arts Centre Mainstage, 342-3536. By Stephen Sondheim and James Lapine. Fairytale tales are combined into a fast-paced and witty musical comedy. Nov. 26-Dec. 5 & 27-31.

**JOHNNY & POKI VARIETY HOUR** Varscona Theatre, 10329-83 Ave., 433-3399. Every SAT night @ 11 PM.

**HOW I LEARNED TO DRIVE** Citadel, Rice Theatre. By Paula Vogel. A funny and devastating tale of survival, the remarkable story of a woman whose family left a rough imprint on her mind and body. Until Nov. 22.

**THE KING AND I** The Citadel Theatre, 9828-101 Ave., 425-1820. A magical, holiday treat for all ages. Anna, an American nanny arrives in Siam, she is astonished by life in the exotic court. Nov. 28-Jan. 3.

**MELODRAMIX** Festival Place, Sherwood Park, 449-FEST (3378). Firelight Theatre every SUN, 7:30 p.m., comedy and an improvised soap opera.

**MOM, DAD, I'M LIVING WITH A WHITE GIRL** The Roxy, 10708-124 St., 453-2440. By Marty Chan. Presented by Theatre Network. A 20 year old Chinese man who is living with a white woman without his Chinese parent's knowledge. Until Nov. 22.

**MOVE OVER MRS. MARKHAM** Leduc Performing Arts Centre. Presented by the Leduc Drama Society. A farce, written by Ray Cooney and John Chapman. Directed by Jack Almond. Nov. 19-21 & Nov. 26-28.

**NELLIGAN** 8527-91 rue Edmonton, 469-8400. Presented by L'Unitheatre. Texte de Michel Tremblay. Nov. 21.

**POODLE SKIRTS TO PLATFORM SHOES** Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. An evening of music and fun, a nostalgic tribute to the music and the singers of the 50's, 60's and 70's. Until Jan. 31.

**A RIGHT CHRISTMAS CAPER** Prince of Wales Armouries, 10440-108 Ave., 481-4860. A family play about two convicts who want to spend Christmas at home and the police who wanted to keep them in jail. Fri. Nov. 27, Sat. Nov. 28, Sat. Dec. 4, Sun. Dec. 5 (8 p.m.). Sun 29 (3:30 pm).

**THE STRANGE CASE OF DR. JECKYLL AND MR. HYDE** Red Deer College, Arts Centre Studio A, Red Deer, 342-3536. By David Edgar. An eerie ambience of Gothic horror that will make your hair stand on end!

**THEATRESPORTS** 10329-83 Ave., 448-0695. The 18th Season of Rapid Fire Theatre. Theatresport's Edmonton's longest running and fastest improv show. This season will have more thrills-a-minute. Every FRI @ 11 PM (until July 30, 99).

**TKUK CHRISTMAS DRAMA** The King's University College, Performance Hall, 9125-50 St., 465-3500. Plays by William Gibson: The Butterfingers Angel, Mary and Joseph, Herod the Nut, and the Slaughter of

Twelve Hit Carols in a Pear Tree. Nov. 19-21.

**WINGFIELD'S PROGRESS** The Citadel, 425-1820. The ghost of urban development looms on the Seventh Concession and Walt sounds the alarm. Until Nov. 20. • **WINGFIELD'S FOLLY** Walt, frustrated by the precarious financial aspect of agricultural life, sets up his own closed economy, prints his own currency and falls in love. Nov. 21-25. • **WINGFIELD UNBOUND** Walt, now married, decides to promote the crumbling Hollyhock Mill as a museum. Nov. 26-29.

**RUSH & ADVANCE**  
TIX available

## variety

**ANNUAL LIGHT-UP DOWNTOWN FOR CHRISTMAS!** Churchill Sq., South Plaza of City Hall, 424-4085. Join Santa Claus in the heart of Edmonton's Arts District for the official start of the Christmas season.

**BUSINESS MIXER** Northlands Park, Agincourt, 116 Ave., 73 St., 898-3233. Thu 19 (5-7:30 pm): Presented by Exceptional Events, celebrating National Philanthropy Week!

**THE DARK SIDE OF SCIENCE** Thu 19: Jousting on HobbyHorses (9-12:30 CAB Main R.). • Awards Ceremony 5-6 (CAB Main floor). Fri 20: Medieval Feast (5-12 pm), Lister Banquet Room. SAT 21: CAB Varsity Bowl Tournament.

**LESSARD LIBRARY** 6104-172 Street, 496-1871. Every WED: Chess Night! All ages, 7 PM. Every TUE: Magic, The Gathering, all ages, 7 PM.

**LIFE AFTER SUMMER** 434-7092. • For Outdoor types: Hiking/biking: explore the trails in and around Edmonton. Skiing/Snowshoeing: No kids, no families. • For Culinary Types: New foods, wines and people. • For Far-out literary types: a book club with a twist.

**MEDIEVAL FEAST** Banquet Room, Lister Hall, FRI 20 (5-12 pm): Sword demonstrations; medieval Merchants: dancing and feasting

**WINSPEAR 4**, Sir Winston Churchill Sq., 423-3737. 428-1108, ext. 238. A 45 minute tour of the Winspear Centre. FRI, Nov. 20

**workshops**

**brahma VIDYA GURUKULAM** City Hall, Edmonton, 450-2796. WED 25: Freedom from Fear.

**CALDER LIBRARY** 12522-132 Avenue, 496-7090. TUE 17 (7 pm): FreeNet Demonstration.

**CASTLEDOWNS LIBRARY** 9 Lake Beaumaris Mall, 15333 Castledowns Rd., 496-1804. MON 23: FreeNet Demonstration, TUE 24 (7 pm): Personal Directories Workshop.

**GRANT MACEWAN COMMUNITY COLLEGE** Jasper Place Campus, 10405-156 St., 497-4301/497-4303. • Introductory Photography & Camera Basics. • Arts Administration. • Audiovisual Communications. Computer Graphics. • Journalism. • Theatrical Production. Art history, drawing and Contemporary Art issues. • non-credit art courses.

**HARCOURT HOUSE GALLERY** 3rd Floor, 10215-112 St., 426-4180. Classes in painting, drawing and sculpture, phone for info.

**HIGHLANDS LIBRARY** 6710-118 Avenue, 496-1806. •Totally Twos: Session 2: Until Dec. 9, 10. •Crafty Storytime: TUES: Session 2: Until Dec. 15.

**IDYLWYLDE LIBRARY** 8310-88 Avenue, 496-1808. •Time for Twos: Session 2: TUES, Until Dec. 1. •Storytime: Session 2: WED, Until Dec. 9.

**JASPER PLACE LIBRARY** 9010-156 Street, 496-1810. •Pre-School Storytime: Session 2: Until Dec. 9, 10. •Saturday Storytimes (2 pm): SAT 28: Readers Theatre.

**LESSARD LIBRARY** 6104-172 Street, 496-1871. •Pre-School Storytime: TUES, WED, THU, THU 28: Chrysals '98 - Hazel Hutchins.

**LONDONDRY LIBRARY** Londonderry Mall, 496-1814. •Pre-school Storytime: until May 12. •Junior Edmonton Stamp Club: SAT 21: Gift Ideas Using Stamps. SAT 21: Puppet Show

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 St., 496-1818. •Pre-school Storytime: TUE: 3-5 yrs. Session 2: Until Dec. 1. •Pre-school Storytime: WED, Session 2: Until Dec. 2. SAT 21: Let's Meet a Vet and her Pets. SAT 28: Garbage Bag Weath.

**PENNY MCKEE LIBRARY (ABBOTSFIELD)** Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. Preschool Storytime Session 2: Until Nov. 25. •Time for Twos - Session 2 (TUES Until Nov. 24).

**PROFILES GALLERY** 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4330. Every SAT: (1-4 PM) drop-in and explore themes relating to monthly exhibits.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM.

**HIGHLANDS LIBRARY** 6710-118 Avenue, 496-1806. MON 23 (7 pm): Flaming Festive Candles.

**IDYLWYLDE LIBRARY** 8310-88 Avenue, 451-2043. THU 19 (7-8 pm): Personal Directives Workshop.

**IMPROVISATIONAL WORKSHOPS FOR WOMEN** 432-1799. WED (7-9 pm): Workshops to explore the foundations of spontaneous improvisation, in a fun safe environment. Laughter is inevitable. Instructor Patti Stiles. Until Nov. 25, Dec. 2.

**THE INDIGO PRINT AND PAPERWORKS** 12231 Jasper Ave., 452-2208. SAT 21-SUN 22 (10am-3 pm): Papermaking: Totally recycled. SAT 28: Cham Shell Box.

**KAMENA GALLERY I** 7510-82 Ave., 944-9497. Water colour, beginner of adv., one on one basis, instructor, Willie Wong. Flexible hours.

**THE MARKETPLACE ART SCHOOL** Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Lorea or drop by.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 St., 496-1818. SAT 28: Hands-on FreeNet Training.

**SNAP PRINT GALLERY** 10137-104, back of Latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. THU 19-FRI 20: Take the Terror Out of Our Technology.

**SPRUCEWOOD LIBRARY** 11555-95 Street, 496-7099. •Storytime for Pre-schoolers, THU, Until Dec. 10, 3-5 yrs.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Square, 496-7000. •Every FRI, Drop-in Film Program, 10:30 am (3-5 yrs.). •Time for Twos: MON (Until Nov. 23), 2 yr. olds. •Ukrainian Storytime, until Dec. 19, 11 am, all ages (492-2904). •SAT 21-SUN 22 (2 pm): Family Favourites. WED 25: Young Writer's Club.

**STRATHCONA LIBRARY** 8331-104 Street, 496-1828. •Pre-School Storytime, 10:30 AM, 3-5 yrs. •One TUES per month, 10:30 am, all ages, puppet plays.

**VALLEY ZOO** 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits.

**WOODCROFT** 13420-114 Ave., 496-1830. •Pre-school Storytime - 3-5 yrs. Session 2: WED, Until Dec. 16. •Time for Twos: Session 2: THU, Until Dec. 17. •SAT 21:

**SPRUCEWOOD LIBRARY** 11555-95 Street, 496-7099. SAT 21: Make a Christmas tree.

**U OF A Fine Arts Building, Room 1-29, 420-1757. FRI 27 (6 pm-8:30 pm): The Body Musical: Breathe New Life Into Your Sound: with Dr. Angela Hawalehka, workshops for vocalists and woodwind/brass players to reduce physical stress, maximize breathing potential and enhance performance technique. SUN 29 (12:30-3 pm): Performance Presentation and the Art of Communication.**

**UPWARD BOUND TOASTMASTERS** Heritage Inn, Main Fl., City Hall, 1 Sir Winston Churchill Sq., contact Peggy 488-7271. Every WED (7:30-9:15 PM). Until June, you're invited to improve your listening, thinking, speaking skills. 7:30 PM.

## kids stuff

**ARDEN** 5 St Anne St., St. Albert, 459-1542. **ANNE OF GREEN GABLES**. NOV. 27-29, DEC. 2-6.

**CALDER LIBRARY** 12522-132 Avenue, 496-7090. •Pre-School Storytime: THU, until Dec. 10, 3-5 yrs. •SAT 21 (2 pm): Bear Stories.

**CAPILANO LIBRARY** Capilano Mall, 98 Avenue & 50 St., 496-1820. •Pre-School Storytime Session 2: THU (Until Dec. 3). •Time for Twos: session 2 (TUES, until Dec. 1).

**CASLETON LIBRARY** 9 Lake Beaumaris Mall, 15333 Castledowns Rd., 496-1804. •Pre-school Storytime (Until Dec. 2).

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Square, 422-6223. •CHILDREN'S GALLERIES: STORYTIME: LOOTING! Saturday 21 (4-5 pm): Light Up Downtown: Art challenges, painting, choirs, design beautiful and bouncy tree ornaments. Treasure Hunt. •Every SUN: Something on Sundays. SUN 22: Stamp it, carve it, ink it, stencil it... get printmaking.

**HARCOURT HOUSE GALLERY** 3rd Floor, 10215-112 St., 426-4180. Classes in painting, drawing and sculpture, phone for info.

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**IDYLWYLDE LIBRARY** 8310-88 Avenue, 496-1808. •Time for Twos: Session 2: Until Dec. 1. •Storytime: Session 2: WED, Until Dec. 9.

**JASPER PLACE LIBRARY** 9010-156 Street, 496-1810. •Pre-School Storytime: Session 2: Until Dec. 9, 10. •Saturday Storytimes (2 pm): SAT 28: Readers Theatre.

**LESSARD LIBRARY** 6104-172 Street, 496-1871. •Pre-School Storytime: TUES, WED, THU, THU 28: Chrysals '98 - Hazel Hutchins.

**LONDONDRY LIBRARY** Londonderry Mall, 496-1814. •Pre-school Storytime: until May 12. •Junior Edmonton Stamp Club: SAT 21: Gift Ideas Using Stamps. SAT 21: Puppet Show

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 St., 496-1818. •Pre-school Storytime: TUE: 3-5 yrs. Session 2: Until Dec. 1. •Pre-school Storytime: WED, Session 2: Until Dec. 2. SAT 21: Let's Meet a Vet and her Pets. SAT 28: Garbage Bag Weath.

**PENNY MCKEE LIBRARY (ABBOTSFIELD)** Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. Preschool Storytime Session 2: Until Nov. 25. •Time for Twos - Session 2 (TUES Until Nov. 24).

**PROFILES GALLERY** 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4330. Every SAT: (1-4 PM) drop-in and explore themes relating to monthly exhibits.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. •Storytime for Preschoolers, THU, Until Dec. 10, 3-5 yrs.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Square, 496-7000. •Every FRI, Drop-in Film Program, 10:30 am (3-5 yrs.). •Time for Twos: MON (Until Nov. 23), 2 yr. olds. •Ukrainian Storytime, until Dec. 19, 11 am, all ages (492-2904). •SAT 21-SUN 22 (2 pm): Family Favourites. WED 25: Young Writer's Club.

**STRATHCONA LIBRARY** 8331-104 Street, 496-1828. •Pre-School Storytime, 10:30 AM, 3-5 yrs. •One TUES per month, 10:30 am, all ages, puppet plays.

**VALLEY ZOO** 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits.

**WOODCROFT** 13420-114 Ave., 496-1830. •Pre-school Storytime - 3-5 yrs. Session 2: WED, Until Dec. 16. •Time for Twos: Session 2: THU, Until Dec. 17. •SAT 21:

**SPRUCEWOOD LIBRARY** 11555-95 Street, 496-7099. SAT 21: Make a Christmas Rumpus.

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# Classifieds

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# Classifieds

Empire Building, 307, 10880 Jasper Avenue, T5J 1V9. Ph: 426-1996 Fax: 426-2889

## MUSICIANS WANTED

18 year old, hard rock guitarist looking for beginning musicians with creative edge. Regular Practices. John 478-1776. na1112

Dedicated all original band seeking hard hitting drummer with a good feel. Must have positive attitude and own gear. Infl: S.O.C., Del Tones and Pantera. Can Beau at 452-3271. na1112

Reliable drummer wanted for alternative band. Influences: Pumpkins, Tool, Nirvana & Silverchair. Weekly practice - Call Melody 419-6391. na1112

Bass player needed for alternative band. Reliable, dedicated & no heavy-metal. Infl: Tool, Nirvana, Silverchair, Pumpkins. Call Rory: 477-3811. na1112

Amateur Musicians wanted: The Cosmopolitan Music Society: CMS Adult beginner Band Program. CMS will teach you how to play an instrument. If you play or sing already or used to, there are adult bands ranging from elementary to advanced and a chorus. Contact CMS at 432-9333 for more info. na0827

ELECTRONICA MUSIC CLUB! free membership. We do 'Dance, R&B, Industrial, Techno, Ambient, Jungle, R&B, Hip-hop, etc. Call TomMeister K. 479-3825. na0818

## MUSIC INSTRUCTION

### MODAL MUSIC INC. 466-3116

Music instruction for guitar, mandolin, banjo, bass, drums, flute, recorder, Irish tin whistle, and bodhran. All ages welcome. Instruc on Individual. Professional caring Instructors with music degrees, quality music instruction since 1981.

### FREE INTRODUCTORY MEETING CHRISTMAS GIFT CERTIFICATES AVAILABLE

VW/1105-1126 (5wks) 9999

GUITAR LESSONS - Beginner / Advanced / Acoustic / Electric / Bass /  
ROCK/FOLK/ BLUES - Jazz / Theory / Slide /  
Fingerstyle. SONG WRITERS Develop Songs / Record Demo. just off campus. Ian Birse, 433-5906. CR/9999

Voice teacher with 15 years of recording industry experience accepting new students. All styles welcome. Balance your voice and expand your range. Call Anna 499-6707. VW/1112-1203 (4 wks).

## MUSIC VIDEOS

Looking to do a video?  
Need to find a creative team to make a video that reflects your style? If you have \$5000 + call Derryanne at 998-4596. na1105-1119 (3 wks)

## REHEARSAL SPACE

Private West-end Studio has rehearsal spaces. Good security, washrooms, low monthly rates.

Call Mel 906-2235, or 452-8695. na1105-1126 (4 wks)

**JOB OPPORTUNITY AT METRO CINEMA**  
METRO CINEMA SOCIETY is seeking a Part-Time Theatre Manager/Volunteer Co-ordinator Responsibilities include the operation of box office, 10 hr. wwk. + \$8/hr. Deadline Wed., Nov. 25, 5 pm. Submit resume to: Metro Cinema, 6-26, Stanley Milner Library, 7 Churchill Square Call 425-9212 for inquiries.

## EMPLOYMENT OPPORTUNITY

### GENERAL MANAGER

General Manager wanted for not-for-profit Edmonton theatre company. We are seeking a motivated individual with a strong financial management background and appreciation for the Arts. Arts administration experience a definite asset. Submit resumes and salary expectations in confidence to:

Rapid Fire Theatre Society,  
10329-83 Ave.  
Edmonton, AB.  
"Attn: President".

## NO PHONE CALLS PLEASE

VW/1119 (1wk)

## BUSINESS OPPORTUNITIES

Mail order secrets that can make you big \$\$\$. Send SASE #277A 9768-170 SL.

VW/1119-1126 (2wks)

LEADERS WANTED! My team is looking for highly motivated, self-starters, decisive, teachable individuals, who have a strong desire to earn \$100K + per yr. Our product teaches how to accumulate and protect wealth using the strategies of the very wealthy in the M-FBI franchise. Start up costs \$1500 US. If you are interested seek an opportunity, call me toll free at 1-800-320-9895 ext: 4284 for your personal interview.

VW 1112-203

## EDUCATION

TRAVEL-teach English: 5day/40 hr, Feb. 24-28. TESOL teacher cert. course (or by compres.), 1,000's of jobs avail. NOW. FREE info pack 438-5704

G50813/98-99 (1yr)(Feb/24)

## HAIR STYLIST

Xmas Specials: Whole Family Cuts, perms, spiral, colour, nails, waxing, streaks. 10247 Jasper Ave., Downtown. Taylors Hair Salon Ph 425-8346, M-Sun (Reasonable price). na1119 (1wk)

## MASSAGE THERAPY

Free massage for woman 18-40/ Call for outcall appointment. Call 707-0207. na1119 (1wk)

rebalancing  
deep tissue work and reiki  
healing touch for body, mind, and spirit.  
Sonja, certified rebalancer. 433-4223.  
non-sexual.

VW/1119 (1wk)

## CASTLE MASSAGE

• Soft touch by Christie • Indulge in pampering  
Luxurious personalized pampering  
Hot Oil Massage • Private Jacuzzi  
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CR 1119/98 CASTLE

## PSYCHICS

Xmas Specials: Psychics, Reasonable price, Know your hidden potentials, crisis problem, career, job, engagement, marriage relationships, readups, Tarot cards & palms. 10247 Jasper Ave., Taylors Hair Salon. Ph 425-8346, Mon-Sun, downtown. na1119 (1wk)

Take Live To A Real Gifted Psychic  
1-900-830-2200 Ext. 6026  
\$3.99/min & 18+  
Procall Co. 602-954-7420.

VW/1001-1129 (5 wks)

## SERVICE OFFERED

Unwanted pregnancy, here's an alternative. Call Toni at 477-0047.

VW 1112-1126

Introductory special - recent certificate - Nail Technician needs practice. Full set sculpted gel-\$30, fill, \$15. Looking for 15 clients to take advantage of this offer. Call Eileen at 477-1059.

na1112-1119 (2 wks)

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**1-800-924-0724**  
**www.safartravel.com**

PLEASE SUPPORT  
YOUR LOCAL FOOD BANK

## VOLUNTEER

Become an Education Support Volunteer at the Edmonton YMCA Enterprise Centre. Two to three hrs/ week. Training is provided. Call 429-1991.

na1112

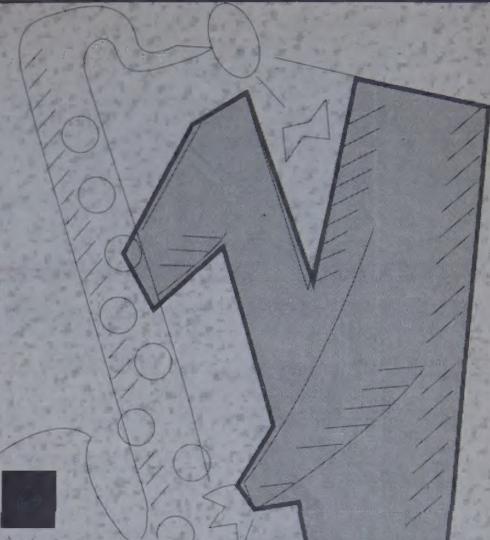
The Canadian National Institute for the Blind (CNIB) needs your help! Can you spare 5 hrs to help CNIB run a fundraising Bingo! Call Hugh McCarthy at 488-4871.

na1112

Capital Care Grandview is a continuing care centre which offers specialized and rehabilitative services to our residents and clients. Located at 6215-124 St. Volunteer Services, at 496-7104.

na1112

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## • FOR THE LOVE OF JAZZ

Fridays 3 pm to 5 pm

## • PLANET SHIFT

Sundays 2 pm to 4 pm

## • JAZZOLOGY

Every 2nd Sunday

10 pm to Midnight

# blues

## • ROOM FULL OF BLUES

Wednesdays 8 pm to 10 pm

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Vue Weekly Classifieds,  
Call 426-1996

**ADULT CLASSIFIEDS**

**CHAT LINES**

Free to call Escort City independent top 100 voice ads, guaranteed price, includes transportation and agency fees. Full adult services and XXX Chat. 496-2428, [www.escortcity.com](http://www.escortcity.com). If unable to connect call 499-2934.

VW1112-1126 (2 wks)

**ADULT CHAT LINE!**

Connect Live or Just Listen. Always lots of women to choose from,

**24 hrs./day! 18+**  
**Call (403) 414-0800 or**  
**1-800-551-6338**

[www.meetlocalsingles.com](http://www.meetlocalsingles.com)

MW1001...

**ESCAPES - FEMALE**

Independent Escort and model - Amanda, former swimsuit lingerie model, open minded, honest and very pretty, please page 480-4904.

VW1119-1126 (2 wks)

**ROWSHELL**  
OFFERING SOFT SENSUAL OIL OR POWDER MASSAGE, NERVOUS PELLS AND CURVY AVAILABLE FOR OUT-CALLS. MY RATES ARE MORE THAN REASONABLE FOR RELAXATION AT ITS BEST PHONE 945-1798 TODAY.

VW1119-1126 (2 wks)

**Sweet Temptation.** Hi this is Brooke, lets get to know each other, right now. Call me on my personal info to talk. To leave a message about this sensual plaything, write me shower you with pleasure. 448-2537

VW1112-1119 (2 wks)

# VUE CLASSIFIED AD ORDER FORM

Put my ad under this heading:

CATEGORY

THREE LINES FOR

**\$5**

Print your copy legibly in the space provided. Up to 50 characters per line. Each letter, space or punctuation mark counts as one character. Each additional line is \$1 per line.

**EXTRAS** (\$1 per selection)

**Bolding**  All or   
**Underline**  All or   
**Italics**  All or   
**Capital Letters**  All or   
**Larger Font**  All or   
**Headline**  All or

Box around ad ..... \$2.00

**HOW MUCH?** FREE AD

ADULT TO ADULT

**Line Total** \$ 5.00

**Extra Lines** \$

**Extras** \$

**Sub Total** \$

**x weeks** \$

**7% GST** \$

**GRAND TOTAL** \$

Contact:

Fax #:

Payment  VISA  MC  CASH  CHEQUE (Make cheques payable to Vue Weekly)

Credit Card #:

Expiry Date:

Start Date:

Signature:

Finish Date:

**ESCAPES - MALE**

Robert  
I'm an independent handsome and sexy male escort, available 24 hr. 970-2877.  
VW1119-1126 (2 wks)

**ESCAPES - TRANX**

Dominique  
Independent transsexual escort petite, blonde and attractive. Very open minded for all desires. Call anytime at 970-2877.  
VW1119-1126 (2 wks)

**IS DRINKING A PROBLEM?**  
**A.A. CAN HELP—424-5900**

**VOLUNTEER**

Be the Canadian Connection. Newcomers to Canada require help with conversational English and learning about Edmonton, a second language required. Call the Host Program @ 424-3545.  
MW1001

First Night Festival Seeking Volunteers! To assist with pre-test and on-site activities. Call Carolynne, 448-9200.  
MW1008

The AIDS Network needs volunteers to organize a variety of events for AIDS Awareness Week, Nov. 23-30 1998. Please call Clare or Colin for more info at 488-5742.  
MW1027

WANT TO GET SOME REALLY IMPORTANT PHONE CALLS? Edmonton's only 24 hr Distress Line answers over 2,500 calls a day from people who need your help to ensure those calls are answered. For more info, call The Support Network Volunteer Program at 482-0198. Next training starts Nov. 9.  
na0827

Can you spare one morning or afternoon a week? The Learning Centre-Literacy Association is looking for people to help adults develop their literacy skills. Volunteer at the Centre and help others make positive changes for themselves and their communities. Contact Phyllis at 429-0675.

na1001

MILLWOODS VOLUNTEER RECRUITMENT: Help children learn at Millwoods Learning Centre for immigrants. Our Homework Club for children (grades 1-12) is held Mon., Wed. & Thu., 3:30-5:30pm. Volunteer as much time as you can. PHMWCI at 462-6924.

na0924

ESL TUTORS NEEDED: Volunteer to teach English to adult immigrants; daytime weekdays/weekends available; small groups; training provided. Call Scott 424-3545.

na0927

Makes a world of difference by volunteering only 2 hrs. a week with a family in need. Contact Kaini Boyd, The Arbutus Volunteer Foundation (Alberta Family & Social Services), 427-8564 or kboyd@arbutus.westerncanada.com.

na0820

# The GrapeVine

*Tel-Encounters*

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or  
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Someone  
Special**

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**LADIES ALWAYS  
(403) CALL FREE\***

**418-3636**

**MEN  
(403) CALL FREE\***

**418-4646**

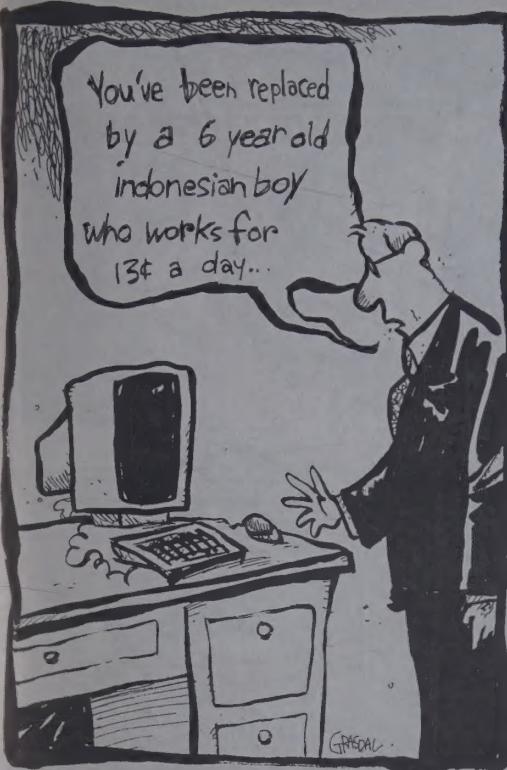
The GrapeVine Club Inc. does not pre-screen callers and assumes no liability when meeting through this service. Adults only 18+. For entertainment purposes only. \*This is a FREE CALL within the local Edmonton calling area, otherwise long-distance charges may apply.

**FREE**  
Ladies Always Call FREE  
Trial Account for MEN



# HEY EDDIE!

by GRASDAL



Chances are, most of the huge crowd that attended Flylife last Saturday didn't have to work the next day. If anyone did, their bosses must've been pretty pissed considering the party didn't finish til, oh, about 8 a.m. Sunday! Besides a solid assortment of local DJs, the massive throng of attendees were treated to the live beats of England's Union Jack, a London trio who call the Placipus Records label their musical home. The sensational stylings were complimented by a venue that reeked of intimacy—and sweat—as Flylife was held at the former Flashback Nightclub in downtown. No liquor here, man—just plenty o' bass, bottled water and whatever you can find to dip your candy soother in. Flylife was what late-night clubbin's all about.

Photo: Francis Tétrault

# True Stories

#1 IN A SERIES

**"I was divorced with two kids and really had no problem meeting guys... just finding the right one. Then I heard this ad from a guy who was recently separated..."**

and he said, 'if you have kids, that's okay too.' That got me interested so I called. After 6 days and 22 hours of calls, we finally met. He told me on the phone that he looked like Phil Collins, but really, he looks more like Danny DeVito. After that first meeting, we were inseparable. He gave me a will-you-wait-for-me ring soon after and 3 years later, we got married!"

## Women Seeking Men

I'm a 5'5" tall, height/weight proportionate, pretty, single, white female with long wavy, Brunette hair, gorgeous, blue eyes & great legs. I'm honest, independent, thoughtful, caring, appreciative, clumsy, outgoing, witty, funny, & fun. I'm a smoker. I live in northeast Edmonton. I'm looking for a handsome gentleman who knows how to treat a lady, has good manners, good morals & values, is emotionally & financially stable, available, generous, honest, outgoing, humorous, & around my age with my young dependents. We could share dancing, dining, movies, & the arts. If you're over 5'10" tall, lean, handsome, healthy, well-groomed, & have your own healthy teeth, leave me a detailed message. Box 7579.

I'm a 44 yr. old, 5'2" tall, 135 lb. female with reddish blonde hair & blue eyes. I know where I'm going & what I want out of life. This cowgirl needs a 35-45 yr. old, single, sincere, honest, sensual cowboy. Box 1724.

This is Lorraine. I'm a 30 yr. old, 5'7" tall, professionally employed, single female with blonde hair & blue eyes. I'm emotionally & financially stable. I'd like someone to go out with, have a good time, & see where it goes from there. Some of my interests are sports, mountain biking, hiking, rollerblading, working out, dancing, movies, & pool. If you're interested & you'd like to know more, get back to me. Box 7122.

This is Jennifer. I'm a 21 yr. old, 5'8" tall, 185 lbs., single female with auburn hair & hazel eyes that change colour. I'm looking for friends, only friends, friends, friends, friends. If you'd like to know more about me, get back to me. Box 7021.

I'm a late 30's, petite, attractive, intelligent female with olive skin, brown hair, & brown eyes. I'm honest, value integrity, & will accept nothing less from my man. You should be tall, handsome, straightforward, confident, & honest. If you're a quality man of substance, leave me a message. Box 5847.

I'm a 5'10" tall, 170 lb. female with sandy blonde hair & hazel eyes. I'm a single mother of two teenage children. I'm just looking for a friend, & see what happens from there. Something long term would be nice. Box 9054.

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- Free to browse 1,000's of ads and record your own
- Call and connect with others on-line now
- Absolutely FREE for women

**FREE TO CALL\* Enter Free Access Code 302**



**Correne, 39**

This is John. I'm a 37 yr. old, 6'1" tall, nice-looking male with long, blond hair, a mustache, & blue eyes. I've never been married & have no children. I'm easygoing, positive, & have a great sense of humor. I'm looking for an attractive, 24-40 yr. old, slim lady with a great sense of humor. If you're interested in casually dating a really nice guy, get back to me. You won't be disappointed. Box 6892.

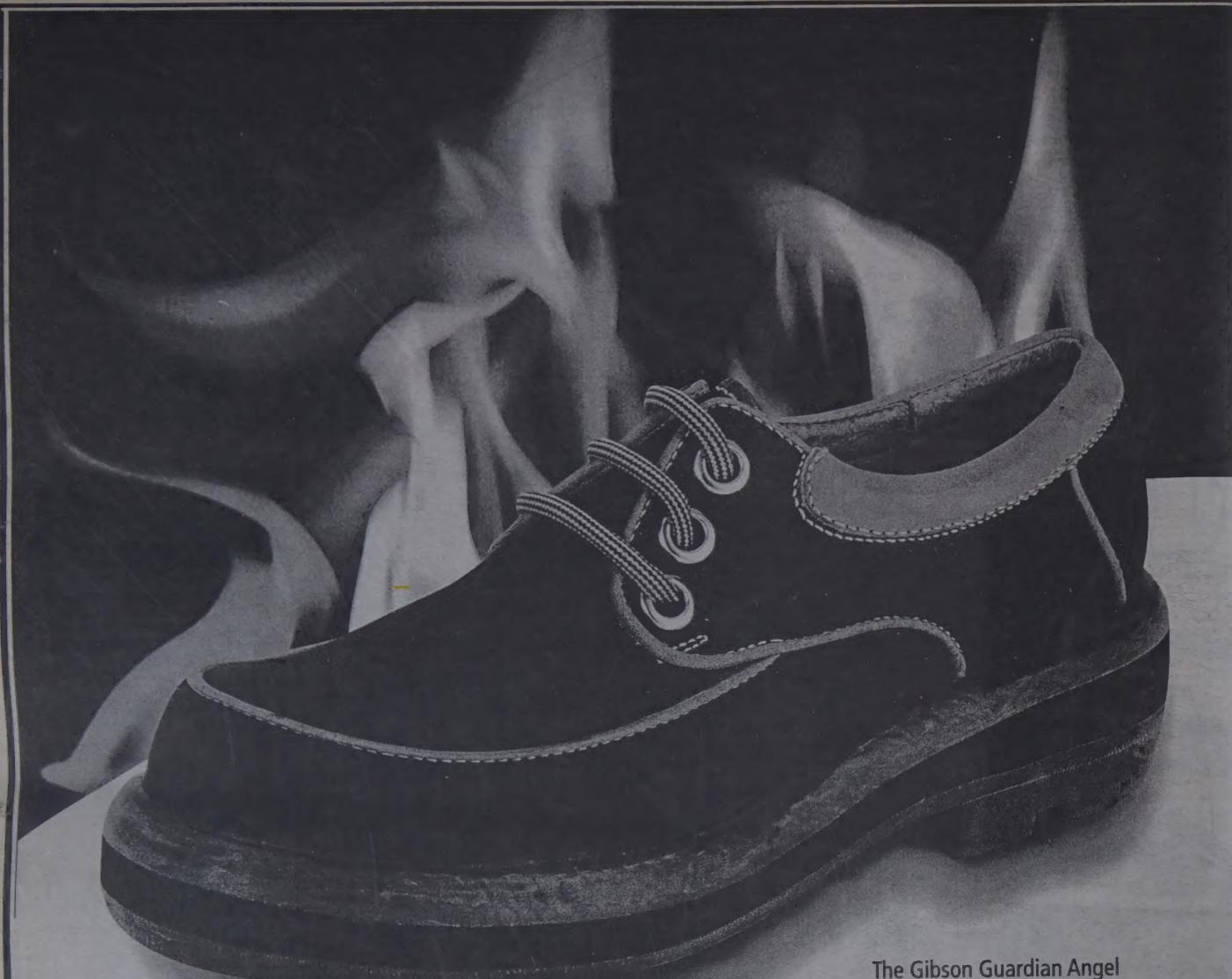
This is Dave. I'm a 23 yr. old, 6' tall, single male with brown hair. I enjoy singing, poetry, fine arts, & music. I'm looking for a confident woman who knows where she's going & what she wants out of life. If you're spontaneous, energetic, charismatic, a little wild, & looking for a serious relationship, get back to me. Box 5813.

This is Rob. I'm a 32 yr. old, 5'10"-6'3" tall male with brown hair & brown eyes. If you'd like to talk, box me back. Box 5405.

This is Michael. I'm a 33 yr. old, 5'11" tall, 155 lbs., single male. I'm a full-time single dad to a 10 yr. old son. I ride a Harley. I'm most comfortable in my leather, my Levi's & my boots. I like cooking & write poetry. I'd like to meet a nice lady to start a friendship & hopefully develop a partnership. If you're up for the challenge, box me back. Box 6292.

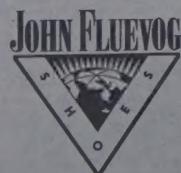
I'm a 36 yr. old, 5'8" tall, employed male with brown hair & blue eyes. I enjoy tennis ball, dancing, & quiet evenings at home. I have a variety of interests. I'm looking for a slim female to start a friendship that hopefully will lead to more. I've never been married & have no children. If this has piqued your interest, leave me a message. Box 5227.

My name is Tim. I'm a single father who spends a lot of time with my kids. I'm looking for an open-minded, discreet woman to share a little bit of adult time. Single mom are welcome. I'm looking for a monogamous relationship, possibly long term. If you're interested, get back to me. Box 4821.



The Gibson Guardian Angel

# Guardian Angels



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